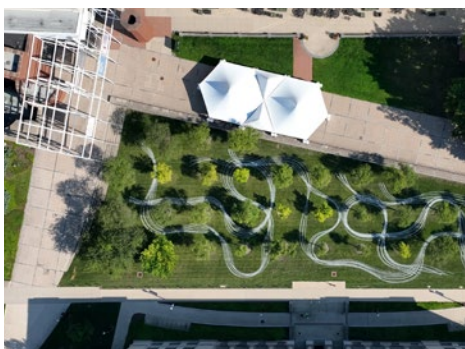




# Autumn 2023 Gallery and Learning Guide

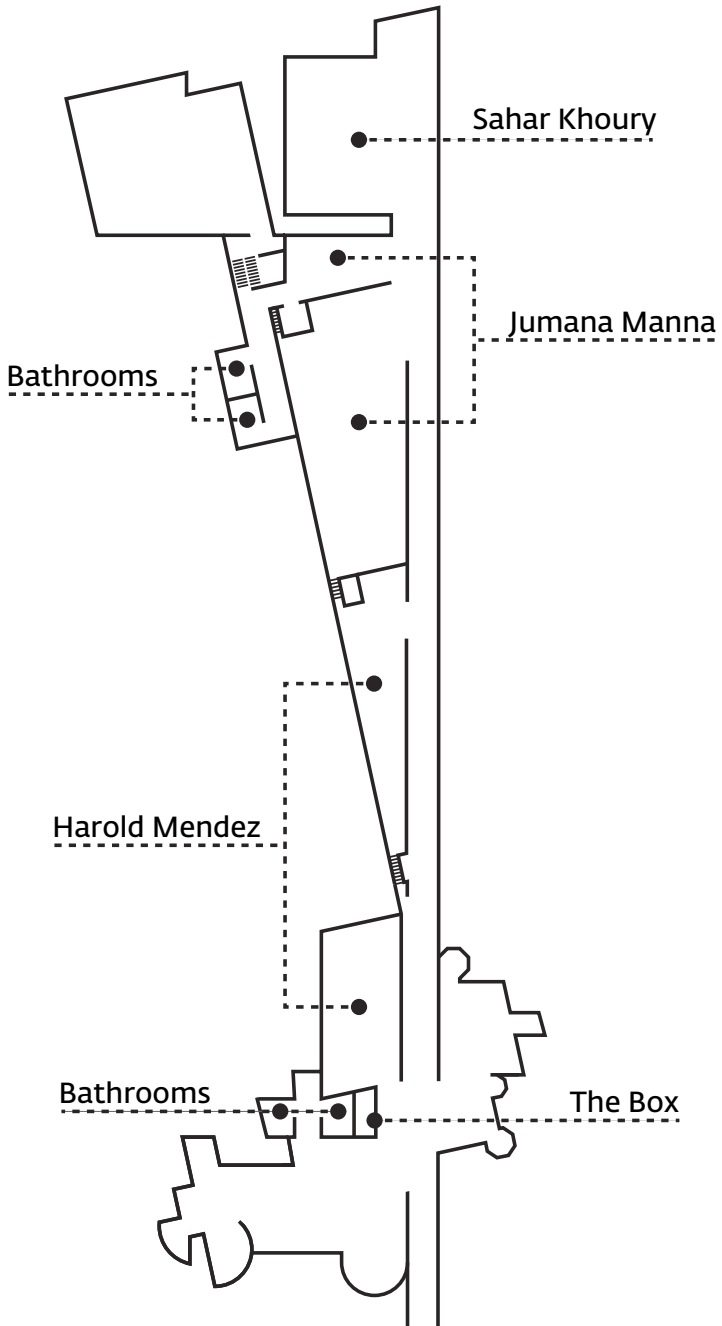
Aug 25–Dec 30



wexner center  
for the arts

AT THE OHIO STATE UNIVERSITY

# Gallery Map



# Contents

1	What is the Gallery and Learning Guide?
5	<b>Harold Mendez: one way to transform and two and three</b> Introduction Kelly Kivland Explore, Discover, and Interpret
11	<b>Jumana Manna: Break, Take, Erase, Tally</b> Introduction Daniel Marcus
17	<b>Sahar Khoury: Umm</b> Introduction Lucy I. Zimmerman Explore, Discover, and Interpret
23	<b>Outpost Office</b> Introduction Kelly Kivland Explore, Discover, and Interpret
27	<b>The Box</b> Introduction Jennifer Lange and Sarah Robison
28	Guided Activities
32	Glossary
38	Our Mission Wexner Center for the Arts Staff
39	Support



# What is the Gallery and Learning Guide?

The Gallery and Learning Guide is an educational resource for sharing information and inspiring deeper engagement with the exhibitions at the Wexner Center for the Arts. This guide introduces three contemporary artists featured in our galleries—Harold Mendez, Jumana Manna, and Sahar Khoury—and explores important themes found throughout their work. The publication also shares insights on a site-specific installation by the architectural group Outpost Office and a series of experimental short films in The Box that are currently on display at the center.

This guide includes prompts for thinking or discussion, a glossary of key terms, and activities to extend the experience beyond the galleries. In addition, the back cover highlights public programs that accompany each exhibition.

Visit the Wexner Center calendar at [www.wexarts.org/calendar](http://www.wexarts.org/calendar) to learn more.









# Harold Mendez: one way to transform and two and three

## Introduction

KELLY KIVLAND

Harold Mendez's largest exhibition to date, *one way to transform and two and three* features recent and Wex-commissioned works. The title, from a poem by Canisia Lubrin, emphasizes states of flux and continuous becoming.

Mendez is a first-generation American of Mexican and Colombian descent. His experience being raised in multiple places informs his carefully researched projects. In the works gathered here, Mendez continues to explore the historical narratives that have shaped the Americas by reflecting on familial memories and personal stories.

Spanning two galleries, this presentation includes new sculptures, photographs, mixed-media works, and assemblages. Collected from various sources and places, Mendez alters and arranges his materials with poetic precision. He intertwines cultural references to tell a story of his identity while reclaiming traditions. Influences include both present-day sources and ancient American civilizations (pre- and postconquest)—such as the Aztec, Maya, Olmec, and Inca. In various works, found objects and common materials—like clay, fabric, a carpenter's ruler, feathers, flowers, and homemade arepas (corn cakes)—are transformed into art.

Themes present include ceremony, ritual, symbolism, and systems of knowledge and marking time. This union of ideas is reflected in *By which to be embodied*, a large-scale wall work that

focuses on the migration of the artist's family and in a sculpture titled *Mundos* (Spanish for worlds). The latter is a grouping of ceramic and porcelain forms that resemble cloth bundles used to carry belongings. Organic offerings placed within them have burned out, causing the forms to simultaneously act as urns.

Spiritual inquiries including cycles of death and rebirth recur. The memory of an animal or human body is often alluded to in these works. Inspired by ancient Incan reflecting pools that invited gatherings, four cylindrical sculptures are regularly filled with water. Hung above them is an image of the Aztec deity Coatlicue as portrayed in Mexican film director Juan Mora Catlett's *In Necuepaliztli in Aztlan (Return to Aztlán, 1990)*. In the exhibition's titular piece, a trio of silver-leafed arepas made by the artist's Colombian mother represent familial care and longing.

Traversing histories, cultures, and continents, Mendez examines cultural inheritance with a panoramic perspective. In doing so, this body of work affirms the fluidity of collective and personal identity.

This presentation also marks Mendez's first sculptures in volcanic stone, ceramic, and porcelain. He made these sculptures through partnerships with Cerámica Suro in Guadalajara, Mexico, and the Center for Contemporary Ceramics at California State University, Long Beach.

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#### **ARTIST BIO**

Harold Mendez (he/him) has had solo exhibitions at Commonwealth and Council, Los Angeles; Institute of Contemporary Art, Miami; Institute of Contemporary Art, Los Angeles; and the Reva and David Logan Center for the Arts, University of Chicago, among others. He also participated in *Being: New Photography* at The Museum of Modern Art, New York, and the 2017 Whitney Biennial, New York. He has held artist residencies at the John Michael Kohler Arts Center, Sheboygan, Wisconsin; Light Work, Syracuse, New York; and Cross Currents Artist Exchange through the John D. and Catherine T. MacArthur Foundation International Connections Fund, Havana, Cuba.

# Explore, Discover, and Interpret

Harold Mendez's artwork is physical in nature; he experiments with unique and sometimes challenging materials and undertakes labor-intensive processes while working with them. The practice of laboring over a work embeds layers of meaning—materials meld together through time and pressure like sediment forms stone. Often, the marks are intuitively made, tracing the movements of the artist's hand and thoughts across a particular work. He also incorporates found or organic objects such as flower petals, metal, and water. These raw materials, not commonly found in an artist's studio, recall the journey taken to collect them. They also echo the labor-intensive practices of the artist himself, requiring others to replenish them as they naturally fade away.

Masks, symbolizing both the presence and absence of the face, are a common image in Mendez's work. Although they represent a link to Central and South American cultures, the mask can stand in for a being more broadly as well. When discussing the memory of a body that once was in his artwork, Mendez states, "The body is the focal point: from the voice, to the memorial site, to the translation of a pre-Columbian artifact, and finally to the traces of a living thing or being."<sup>1</sup>

We encounter the human through echoes or remnants in Mendez's work. In this way, the act of memorializing is also

central to his practice. “The interest is around questions and narratives about personhood, its visibility, absence, and place; these interests have more to do with offerings that are associated with varying forms of commemoration or gestures [rituals] that are made visible by those actions.”<sup>2</sup> Each of the works in this exhibition is an offering to the viewer, alive with layers of material and cultural history derived from Mendez’s experience as a transnational artist.

“The body is the focal point...”

—HAROLD MENDEZ

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#### LEARN EVEN MORE ABOUT THE EXHIBITION

Open the camera app on your phone and take a picture of the QR code to visit the exhibition's event page on [wexarts.org](http://wexarts.org), where you'll find additional content including interviews and On Pause workshops.



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#### NOTES

1, 2 Brandon Sward, “Narratives of Personhood: Harold Mendez Interviewed by Brandon Sward,” *BOMB Magazine*, December 14, 2020, <https://bombmagazine.org/articles/narratives-of-personhood-harold-mendez-interviewed/>.



**Look Closer:** All of the exhibitions in the galleries feature sculpture, or three-dimensional artworks. What do you notice about the size, shape, and texture of these works? What colors do you notice? How would you describe these artworks to someone else? What materials do you recognize? What seems unfamiliar?

**Look Again, Look Longer:** Try moving to different locations near or around the artwork. What else do you notice? What do you imagine is inside or beyond the objects in front of you?



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# Jumana Manna: Break, Take, Erase, Tally

## Introduction

RUBA KATRIB

Jumana Manna's multidisciplinary practice explores the paradoxical effects of preservation practices in agriculture, science, and the law. Land features centrally in Manna's interdisciplinary work. She uses a range of narrative methods and sculptural forms to visualize the slow violence of industrial agriculture, neoliberal economic policy, and policing. Bearing witness to the ongoing tensions between agrarian histories and state bureaucracies, her practice traces the flows of human and plant life across political and legal boundaries.

The exhibition features two recent films. Both examine the complex relations of human bodies, plants, and landscapes within hierarchies of power. *Wild Relatives* (2018) follows the rebuilding of a seed bank after the Syrian war forced its relocation from Aleppo, via Norway's Svalbard Global Seed Vault, to neighboring Lebanon. Manna underscores the social and ecological costs that attend the recovery of lost biological life, especially when managed by governing bodies complicit in this loss.

In *Foragers* (2022), Manna chronicles confrontations between Palestinian pickers of the wild-growing herbs 'akkoub (*Gundelia tournefortii*) and *za'atar* (*Majorana syriaca*) and the Israeli Nature and Parks Authority, which has classified these plants as endangered. Refuting the law, the foragers face punishments ranging from large fines to potential jail time. At times, these legal confrontations take on an absurdist and comical tone that raises key questions around the politics of extinction—namely

who determines what gets to live on and how. Casting Manna's immediate and extended family as protagonists alongside professional actors, *Foragers* captures the inherited love, knowledge, and persistence of Palestinian food traditions as they become restricted by law.

A centerpiece of the exhibition is the *Cache* series (2018–23). This installation of new and existing sculptures is inspired by the remains of *khabyas*, traditional and now obsolete grain-storage structures in the Levant. Manna pairs these architectural and biomorphic objects with plinths that borrow materials found in urban industrial infrastructures, from vaults to drainage systems. They also echo the grid pattern of the Wexner Center's architecture, engaging the museum's role as a site of preservation and control. Additional sculptures on view resemble items associated with waste, including ceramic drainpipes and rotting bread. These connect the built environment and human bodily metabolism with a larger concern for maintenance labor and the reproduction of everyday life.

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#### **ARTIST BIO**

Jumana Manna (she/her) is a visual artist and filmmaker whose work explores how power is articulated, focusing on the body, land, and materiality in relation to colonial inheritances and histories of place. She has exhibited at venues including the Berkeley Art Museum & Pacific Film Archive, California; the Museum of Contemporary Art, Antwerp (M HKA) in Belgium; Mercer Union, Toronto; and SculptureCenter, New York, among others. Manna's work is held in public and private collections internationally, including The Museum of Modern Art, New York; MCA Chicago; Centre Pompidou, Paris; Carré d'art, Nîmes, France; National Museum of Norway, Oslo; and Sharjah Art Foundation, United Arab Emirates.



“I had first seen these containers, or khabyas, in Palestine when I was working on another project with Riwaq—a center for the preservation of rural architectural heritage in the West Bank. I was stunned by them, and how incredibly beautiful they were, how they relate to the body and to the architecture in which they were built. But their function also embodied survival and continuity. Khabyas are obsolete today, crumbling away in abandoned village homes. After making *Wild Relatives* I went back to these villages, thinking of khabyas as a predecessor to gene banks. I wanted to store storages, so to speak, by propping them on metal shelves. The idea was to add more layers to this onion-like structure in which the stored seeds are already archives of the cultivation process[es] that have existed for generations.”<sup>1</sup>

—JUMANA MANNA

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#### LEARN EVEN MORE ABOUT THE EXHIBITION

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#### NOTES

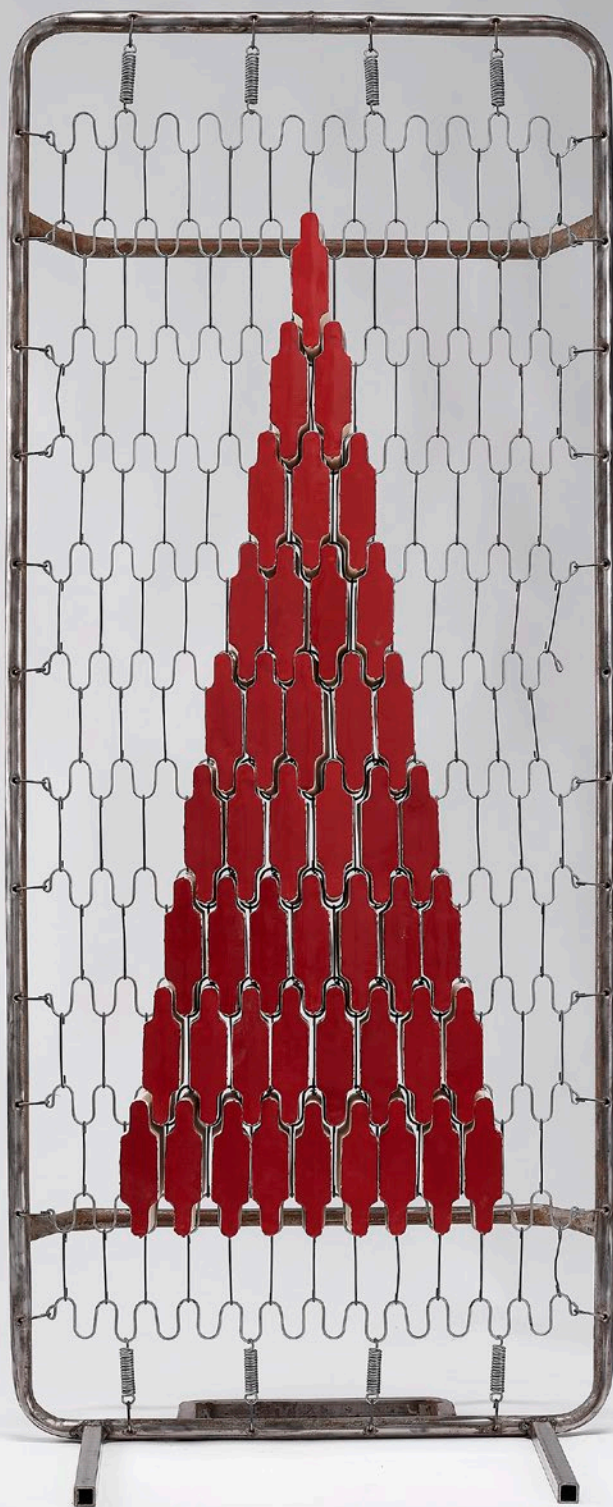
1 Hakim Bishara, “Wild Relatives: Jumana Manna Interviewed by Hakim Bishara,” *BOMB Magazine*, January 25, 2019, <https://bombmagazine.org/articles/wild-relatives-jumana-manna-interviewed/>.





**Food as (Cultural) Reference:** The artists on view all chose to shape or depict food items from their own cultures, identities, or lived experiences. Some of the foods referenced in these artworks include arepas, bread, meat for kebabs, and olive oil. Why do you think these artists reference food in their art? What might food say about who we are—about our identities or lived experience?

**Objects + Stories:** Each of the artists uses specific objects to tell a story through their artwork. Consider the items that you encounter in your everyday life. Choose an object that is important to you right now. Why is it important to you? What stories does it hold or tell?



# Sahar Khoury: Umm

## Introduction

LUCY I. ZIMMERMAN

Sahar Khoury's largest museum exhibition to date, *Umm* debuts a suite of new works commissioned by the Wexner Center. These off-kilter sculptures combine found objects, ceramics, metal, and glass into improvised arrangements. Informed by Khoury's training in anthropology, her works reflect a deep concern for practices of collective belonging. Timekeeping, food rituals, and performance feature prominently in the exhibition and related programs.

Visitors to *Umm* will note a repeated emphasis on the power of music. With the title, *Umm*, Khoury pays homage to the iconic Egyptian singer Umm Kulthum (c. 1904–1975). Renowned for her vocal range and emotional depth, she became a symbol of pan-Arab unity and was known as “Egypt’s Fourth Pyramid” and “Mother of Arabs” (the word *umm* is Arabic for mother). For nearly four decades, Egyptian national radio broadcast Kulthum’s live performances on the first Thursday of each month, reaching millions of listeners. To honor this legacy, Khoury has commissioned a playlist from artists Lara Sarkissian and Esra Canoğulları (aka 8ULENTINA) to be broadcast on a similar schedule during the exhibition’s run. The exhibition also includes a sculptural bed, dedicated to Kulthum, made of an altered bed frame and cast ceramic tiles. Bronze sunglasses, of the same style that the singer always donned, float on the adjacent wall.

Channeling the elliptical rhythms of Kulthum’s songs, Khoury’s sculptures create and deform meaning through repetition.

Several works embody and warp our experience of time's passage. Examples include a jumbled troupe of freestanding date sculptures referencing historical events, a kebab windchime, and a twenty-foot-tall radio tower. The latter is adorned with lyrics from Kulthum's "Al Atlal" (The Ruins). Found radios mark the hour by playing a recording of Khoury's late aunt singing at a family party. A focal point in the exhibition, this tower echoes a long history of grassroots monuments—for example, *The Peace Tower* (also known as *The Artists' Tower of Protest*), a collaborative artwork built in 1966 to voice opposition to the Vietnam War, or the *Mural Efímero* (Ephemeral Mural), a graffitied monolith created by artists in Mexico City to protest the massacre of students in 1968. Suffused with humor and longing, Khoury's installation asks us to imagine new patterns of shared experience in times of heightened communal fragmentation, forced separation, and environmental destruction.

This presentation also includes ceramic tiles that Khoury created through a partnership with Cerámica Suro in Guadalajara, Mexico.

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#### **ARTIST BIO**

Sahar Khoury (she/they) was trained as an anthropologist and worked for years on community-based research projects concerning structural vulnerability within Latinx migrant-labor communities. Based in Oakland, California, she developed her practice in the Bay Area's queer community during late 1990s and early 2000s making works for music shows, theater performances, and street protests. In the Bay Area, Khoury has exhibited work at the San Francisco Museum of Modern Art (SFMOMA, where she was a recipient of the SECA Art Award); Yerba Buena Center for the Arts; Oakland Museum of California; Wattis Institute; Berkeley Art Museum and Pacific Film Archive (BAMPFA); and diRosa Center for Contemporary Art. Her work is in the collections of the de Young Museum in San Francisco, BAMPFA, and SFMOMA.

# Explore, Discover, and Interpret

The title of Khoury's exhibition has multiple layers of meaning. In addition to those discussed above, *umm* is simultaneously a pondering sound that holds space for ideas to come and go—asking questions and seeking possibilities. Khoury's quirky, multimedia constructions often incorporate found objects. In fact, many of the items incorporated in this exhibition were discovered at a recent artist residency at a San Francisco–area dump called Recology. Khoury merges these rejected items with an array of artistic media. The challenge of combining fragmented objects to make a completed artwork is both physical and conceptual. Materials that are not alike, such as plastic, metal, and glass, do not easily come together; in fact, they often resist due to structural differences. Through trial and error, practice, curiosity, and sheer perseverance, disparate items seamlessly become one through Khoury's lens.

Khoury began her practice as a self-taught artist. She spent many years working as a cultural anthropologist. When talking about her background in anthropology, she states, "Without a doubt, my years of ethnography and working in structurally vulnerable populations must seep in. Ethnography is a lot about observing the banal and the everyday and listening to it with a special sensitivity. There is meaning in the *way* things happen which over time tell[s] you *why* they happen. I gravitate to the cheap and banal objects that are ubiquitous because I believe

they have as much to tell me as a precious object in a vitrine in a museum. I am a strong believer that every object is political.”<sup>1</sup>

Khoury’s approach does not seek to elevate or repair unwanted, worn-out items. She’s intent on displaying their brokenness. Objects are not made better by becoming part of her art, but rather they start a new chapter of their life. By pushing the boundaries of how objects can be brought together—observing where they started and imagining where she might want them to go next—Khoury’s process is based in play, humor, and ultimately transformation.

“Without a doubt, my years of ethnography and working in structurally vulnerable populations must seep in. Ethnography is a lot about observing the banal and the everyday and listening to it with a special sensitivity.”

—SAHAR KHOURY

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**LEARN EVEN MORE ABOUT THE EXHIBITION**

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**NOTES**

<sup>1</sup> Anna Betbeze, “Swallow the Parts Whole: Sahar Khoury Interviewed by Anna Betbeze,” *BOMB Magazine*, March 21, 2022, <https://bombmagazine.org/articles/swallow-the-parts-whole-sahar-khoury-interviewed/>.





**Art and Resilience:** The act of making art can help us process or express emotions in new or deeper ways. What emotions do these artworks seem to evoke or convey?

**On Pause:** Follow the QR code link to learn more about meditation and grounding prompts inspired by the Wexner Center's gallery exhibitions. These prompts are a new kind of engagement from On Pause, an art and mindfulness program curated with our partners from The Yoga Carriage with Replenish Well. Visit our website to learn more about On Pause—a meditative space where we connect mind, body, mood, senses, and space.





# Outpost Office

## Introduction

KELLY KIVLAND

Led by Ashley Bigham and Erik Herrmann, assistant professors at Ohio State's Knowlton School, Outpost Office designs installations and buildings that challenge architecture's tendencies to build up a space with permanent structures. They do so by embracing an open-ended, responsive practice and creating temporary structures. In that spirit, their Wexner Center–commissioned work unfolds in two phases.

Beginning in late August 2023, the first phase includes the large-scale project *Drawing Field No. 7*. A GPS-controlled robot will paint intricate, line-based patterns on the Wexner Center plaza lawn. The finished sketch creates a temporary public space for gathering. Positioned in the shadow of the iconic Wexner Center building (1989) and surrounding grid sculpture, the field drawing is a playful entry to campus. Part of an ongoing series, the project employs techniques of algorithmic creativity. The artists explain that this uses measuring and marking to investigate “architecture as the dynamic performance of spatial instructions.” Visitors are welcome to observe and inhabit the graphic work throughout the process. The ephemeral painting invites visitors to watch the patterns disappear over time with growth, rain, and sun. *Drawing Field No. 7* proposes limitless social and spatial possibilities between community and campus.

In November 2023, Outpost Office will add a subsequent installation, *Color Block No. 2*. This large-scale, modular

furniture activates various in-between spaces both inside and outside the Wexner Center. The installation challenges both conceptual and physical institutional boundaries. Museum architecture often imposes divisions between gallery spaces and public areas. This division is blurred in the Wexner Center's building. Exhibition spaces and architectural features converge, making the Wexner Center a milestone in postmodern architecture. New spaces created by *Color Block No. 2* extend these characteristics. These spaces for collaboration, socializing, and informal learning draw visitors' attention from the building's exterior to its interior.

“Our practice focuses on gathering. We are really interested in ways that people respond to places or context that don't tell them how to behave.”  
—ERIK HERRMANN

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**LEARN EVEN MORE ABOUT OUTPOST OFFICE**

Open the camera app on your phone and take a picture of the QR code to visit the exhibition's event page on [wexarts.org](http://wexarts.org), where you'll find additional content including interviews and On Pause workshops.



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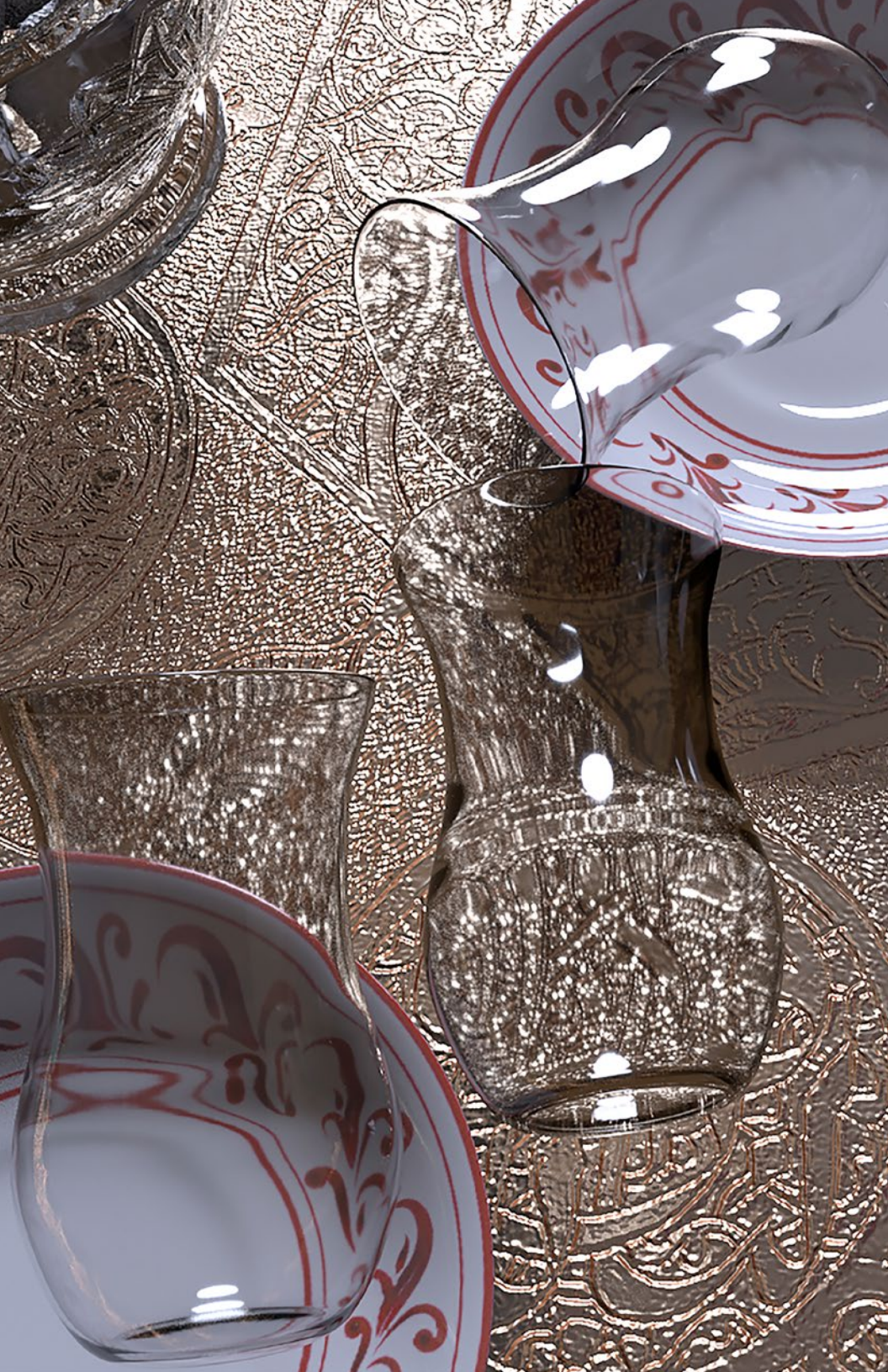
**NOTES**

1 Matthew Messner, "Outpost Office produces GPS-guided drawings for the 2020 Ragdale Ring," *The Architect's Newspaper*, September 22, 2020, [www.archpaper.com/2020/09/outpost-office-produces-gps-guided-drawings-for-the-2020-ragdale-ring/](http://www.archpaper.com/2020/09/outpost-office-produces-gps-guided-drawings-for-the-2020-ragdale-ring/).

# Explore, Discover, and Interpret

Outpost Office encourages participants to reconsider how they view and occupy public spaces. Their designs include unexpected seating and impermanent installations. They often choose striking colors and patterns that stand out in neutral environments. Modular constructions, made of interchangeable parts and pieces, increase the possibilities for creative use of space.

At the Wex, Outpost Office activates the exterior plaza and interior lobbies with a ground painting and a custom-made furniture installation. The furniture will be installed in several different locations throughout the run of the exhibition. These underused spaces are given new life and invite participants to engage with them in ways that they haven't considered before. Notice the similarities and differences between Outpost Office's installations and the architecture of the Wex. Are the colors in the same family, or are they opposites? Do the shapes mimic forms seen in the design of Wex, or do they contrast the Center's angles and grids? These installations change the way we experience a space or a building through its context—reframing spaces, even those that we think know well, into something new.



# The Box

## Introduction

JENNIFER LANGE AND SARAH ROBISON

The Box is the Wexner Center's dedicated exhibition space for experimental short films. These films are often creatively supported by the Film/Video Studio, an on-site postproduction film-editing space. The Box is located in an intimate gallery across from the Wexner Center Store in the lower lobby. A new project is installed in The Box every two months. Check out the featured films during the autumn 2023 season, below!

Ilyya Mousavijad, *Between a Lost Home and a Losing Destination*  
ON VIEW IN THE BOX AUG 24–OCTOBER 31

The legendary tale of the magic carpet from *One Thousand and One Nights*, the collection of Middle Eastern folk stories, serves as inspiration for Mousavijad's newest animation, a reflection on history, memory, and Iranian culture.

Deborah Stratman, *These Blazeing Starrs!*  
ON VIEW IN THE BOX NOV 1–DEC 31

Observed and recorded for thousands of years, comets have often been seen as bad omens, foreboding catastrophe and end times. *These Blazeing Starrs!* explores the history and nature of these ice-cored fireballs through a combination of imagery from the fifteenth to the eighteenth centuries and footage from the NASA Jet Propulsion Laboratory.

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### LEARN EVEN MORE ABOUT THE BOX FILMS

Open the camera app on your phone and take a picture of the QR code to visit the to visit the event page for The Box on [wexarts.org](http://wexarts.org), where you'll find additional information.



# Guided Activity 1

## Found-Object Sculpture

Found objects, or items we come across in our daily lives, were used by each of the artists on view. Whether these items were discarded and discovered at a trash dump, like those found in Sahar Khoury's sculptures, or saved and reused, like the sheets of newspaper laid out as a base for Jumana Manna's old bread sculptures, found objects can be made into artworks and given a new life.

### Make a Sculpture:

Search for objects or materials to make your own artwork. What items can you find around your home or in your neighborhood? Try searching for:

- Clean materials from the recycling bin
- Newspapers, magazines, or junk mail
- Unused items from junk drawers or storage
- Sticks, leaves, rocks, or flowers found in nature

Consider avoiding these types of objects:

- Food or natural items that might decay, rot, or mold
- Sharp or dangerous items
- Valuable or sentimental items

Consider the color, texture, shape, size, and material. What was the item used for, and is it useful anymore? As you build your found-object collection, consider how the objects go together. Do they have something in common? Or are they different? Why did you place certain items or materials in groups?

Build your sculpture by arranging the objects and attaching them together. Try a variety of placements, experiment with



different items, and find new ways to combine them. Do they fit together naturally, or do you need something to bind them (like string, glue, or tape)? Will you finish your sculpture by painting it or adding any other materials?

As you build, consider the story. What are you building, and why? What does this artwork mean to you? How do these objects help to tell a story?

When you feel that your artwork is finished, put it on display and share it with others!

## Guided Activity 2

### Get Started with Clay

There are many ways to create with clay, even if you don't have access to a studio or tools like a pottery wheel or firing kiln. Try some of these techniques and materials to make your own clay creations.

#### Clay Techniques

**Hand building:** The best tools for working with clay are your hands! Mold, squish, pull, or pinch the clay between your hands to shape it into different forms. Consider starting with a round ball of clay, made by rolling the clay between your palms until it is smooth and even.

To make a small bowl or pinch pot, poke your finger into the top of a clay ball, then gently pinch the sides open while rotating the ball to create the walls of the bowl. Practice pinching the clay evenly all the way around.

**Slab building:** Slabs of clay are made by rolling clay to a flat, even surface and cutting it into shapes. Use a rolling pin to roll out the clay and cut out a shape with something sharp, just like

you would flatten and cut out cookie dough. Rectangles are the easiest shapes to build with.

Slab building is similar to building a gingerbread house—you're putting walls together with a hollow space inside. To build with your slabs, start with a base on a flat surface, then stand the sides up on each edge. It's important to score and apply slip to the edges of each piece before attaching them. This helps them adhere to one another. To score the edges, use something sharp to scratch deep lines into the clay, then add a small amount of water or clay slip (made by mixing dry clay with water) to the scored lines. The water or slip helps the edges of the two slabs adhere to one another. Blend the edges until smooth.

**Coil building:** Using coils or long ropes or snakes of clay is a great way to build vessels. To make a coil, evenly roll soft clay between your palms or on a flat surface, and gently push it from the center toward the sides. It's easiest to start with a log shape, then roll it on a table. Place your fingers on top of the clay and gently roll it back and forth, moving your hands from the middle toward the two ends.

To build a coil pot, start with a round, flat slab base and stack the coils, one on top of the other, around the edges. Connect each coil to the end of the previous one and blend them together. Gently blend the stacked rows of the coils together to smooth the walls of your pot. Coils can be scored and slip added to the scored lines to help them stick together.

## Types of Clay to Use at Home

**Air-dry clay:** This type of clay looks and feels like traditional clay, but it doesn't need to be heated to a high temperature to harden. Just open it, shape it, and leave it out to dry. Air-dry clay can be painted with acrylic paint or decorated with permanent markers after it dries. This type of clay comes in all colors,

including natural clay colors like terracotta, white, and gray, or brighter rainbow hues.

Products to try: Amaco Air Dry Clay, Crayola Air-Dry Clay, Sculpey Air-Dry

**Foam or paper modeling clay:** These air-dry clays have unique textures. Foam clays, like Crayola’s Model Magic, are less messy to work with and won’t leave clay residue on hands or surfaces. They dry to a lightweight, squishy surface. Foam clays can be painted or colored with markers after drying. Paper clays are similar to foam clays but can be worked with water to change the texture and consistency.

Products to try: Crayola Model Magic, Creative Paperclay

**Polymer clay:** Polymer clays remain soft and pliable until they are baked in an oven. Once baked, this clay becomes sturdy and firm. Polymer clays are often sold in brightly colored sets of small clay bars. The colors can be mixed together to create new colors. It is often used for smaller artworks and clay jewelry.

Products to try: Original Sculpey oven-bake clay, Staedtler Fimo

**Modeling clay:** These soft, easily moldable clays never dry. They can be reworked over and over to create new sculptures. Because they never dry, modeling clays can sometimes be oily or greasy.

Products to try: Crayola Modeling Clay, DAS Modeling Clay, Van Aken Plastalina

# Glossary

**altar:** An elevated surface or platform used in ceremonial rituals.

**agriculture:** Farming, including the systematic and scientific practice of growing plants or cultivating soil or animals for resource production.

**assemblage:** A collection of things. In art, an assemblage is a three-dimensional sculpture made of several different materials that have been attached together.

**cache:** A collection of things that has been stored or hidden away for future use.

**ceramics:** A material or item made from naturally occurring raw substances, usually clay, earth, and water, that are mixed together and modeled into a solid form. The term ceramics usually refers to clay that has been heated to a high enough temperature to cause an irreversible chemical change in the material. The resulting hard material cannot be converted back into clay. There are many functional and artistic techniques used to shape and finish ceramic objects including hand building, molding, coiling, glazing, and firing (the heating process).

**collage:** An artwork made by layering and gluing materials together onto a surface. Collages are often made of paper or two-dimensional pieces but can sometimes incorporate three-dimensional objects.

**colonization:** The process of foreigners settling or taking control of a territory or people to use for their own purposes. Colonization often involves the use of force against the people native to the area to gain and keep control.

**decolonization:** The process of undoing colonial control of a region or people. This can involve liberating an occupied territory and peoples or the healing and recovery of colonized peoples to establish their own self-determination.

**diaspora:** A culturally similar group of people displaced or separated from their place of origin and now living in separate communities.

**displacement:** The forced removal or relocation of something or someone from one location to another. In society, the displacement of people from their home is often caused by political, environmental, or social factors beyond their control.

**forage:** The act of looking for and harvesting useful or edible wild plants.

**installation:** A designed construction, usually within a specific indoor or outdoor space, intended to be considered as art. Installations can feature a single medium or many different types of art.

**khabya:** Now obsolete earthenware grain-storage structures built underground into homes in rural Lebanon, Syria, Iraq, Palestine, and Jordan. The word *khabya* means “the thing that hides” in Arabic. These structures inspired Jumana Manna’s *Cache* series sculptures.

**kinship:** A feeling of being connected to other people. Kinship also refers to the network of relationships that humans have with one another.

**multimedia:** Incorporating more than one type of art or material. Types of art include (but are not limited to) drawing, painting, printmaking, photography, video, and performance. Materials include metal, clay, paper, canvas, fabric, silver leaf, or other media.

**memorial:** An object or action intended to remember and honor the memory of an important person, place, or thing.

**migration:** The act of moving or relocating from one place to another, often for the purpose of survival.

**Neoliberal economic policy:** A political and economic philosophy favoring the deregulation of markets, reduction of taxation, and privatization of social services. Neoliberal economic policies tend to redirect resources from government to private business.

**ready-made:** An unaltered found object that an artist has proclaimed to be an artwork. The French Surrealist artist Marcel Duchamp created the concept of the ready-made when he elevated manufactured items, most famously a ceramic urinal, to the status of an artwork. The ready-made challenged the beauty, function, and value of art and set the precedence for an idea or concept being the most important factor to decide if an object is art or not.

**transnational:** To go beyond the boundaries of a single country and exist in (or be connected to) many nations.

**vessel:** A functional object designed to hold or transport other materials.

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## CAPTIONS

**COVER, TOP AND P. 2, TOP:** Harold Mendez, *Mundos*, 2023. Porcelain, stoneware, terracotta, ashes, porcelain with cobalt and red-iron wash, stoneware with cobalt wash, and stoneware with manganese wash, dimensions variable. Commissioned by the Wexner Center for the Arts. Production support by Chris Miles, cofounder and director of the Center for Contemporary Ceramics at California State University Long Beach. Courtesy of the artist; Commonwealth and Council, Los Angeles, Mexico City; and PATRON Gallery, Chicago. Photo: Harold Mendez.

**COVER, SECOND FROM TOP AND P. 3, TOP:** Installation view of *Jumana Manna: Break, Take, Erase, Tally* on view at MoMA PS1 from September 22, 2022 to April 17, 2023. Image courtesy MoMA PS1. Photo: Steven Paneccasio.

**COVER, THIRD FROM TOP AND P. 2, BOTTOM:** Sahar Khoury, *Untitled* (1919, 1948, 1975, 1979, 1984, 1991, 1996, 2023, etc.), 2023 (detail). Hammered steel pipe with altered found steel objects, dimensions variable. Commissioned by the Wexner Center for the Arts. Courtesy of the artist; Canada, New York; and Rebecca Camacho Presents, San Francisco. Photo: Robert Divers Herrick.

**COVER, FOURTH FROM TOP AND P. 3, BOTTOM:** Outpost Office, *Drawing Fields No. 7*, 2023. Water-based VOC-free field marking paint applied by GPS-guided painting robot. Commissioned by the Wexner Center for the Arts. Courtesy of Outpost Office.

**P. 1, OPPOSITE:** Sahar Khoury, *Untitled (bed for Umm Kulthum)*, 2023. Glazed ceramic and steel, 75 x 32 x 21 ½ in. Commissioned by the Wexner Center for the Arts. Courtesy of the artist; Canada, New York; and Rebecca Camacho Presents, San Francisco. Photo: Robert Divers Herrick.

**P. 4:** Harold Mendez, *By which to be embodied*, 2023 (detail). Pigment, tint, indigo, carpenter's rulers, brass, metal, and magnets on Dibond, 104 x 154 in. Commissioned by the Wexner Center for the Arts. Courtesy of the artist and Commonwealth and Council, Los Angeles, Mexico City. Photo: Harold Mendez.

**P. 9:** Harold Mendez, *Seeking Psychopomps (their going with our going)*, 2023. Five-layer lithograph on Somerset Satin paper, 17 in. x 22 ½ in. Artist print. Printed by Test Site Projects, Las Vegas. Courtesy of the artist; Commonwealth and Council, Los Angeles, Mexico City; and PATRON Gallery, Chicago. Photo: Paul Salveson.

**P. 10:** Jumana Manna, *Old Bread International*, 2022 (detail). Ceramic, plastic bags, and newspapers. On view as part of *Jumana Manna: Break, Take, Erase, Tally* at MoMA PS1 from September 22, 2022 to April 17, 2023. Image courtesy of MoMA PS1. Photo: Steven Paneccasio.

**P. 14:** Jumana Manna, *Red Ledge (Cache Series)*, 2019. Ceramic, concrete, lime, and pigments. Collection of the Aishti Foundation, Beirut, Lebanon. Courtesy of the artist and Hollybush Gardens, London. Photo: Luca Guadagnini.

**P. 15:** Jumana Manna, *Wild Relatives*, 2018 (still). 2K video, 5:1 sound; 64 mins. Courtesy of the artist; Brief Histories, New York; and Hollybush Gardens, London.

**P. 16:** Sahar Khoury, *Untitled (bed for Umm Kulthum)*, 2023. Glazed ceramic and steel, 75 x 32 x 21 ½ in. Commissioned by the Wexner Center for the Arts. Courtesy of the artist; Canada, New York; and Rebecca Camacho Presents, San Francisco. Photo: Robert Divers Herrick.

**P. 21, LEFT AND RIGHT:** Sahar Khoury, *Untitled (sumac)*, 2023 (detail and overall). Glazed ceramic, enameled glass, bronze, steel, and leather belts, 67 ¾ x 17 x 15 ¼ in. Commissioned by the Wexner Center for the Arts. Courtesy of the artist; Canada, New York; and Rebecca Camacho Presents, San Francisco. Photo: Robert Divers Herrick.

**P. 22:** Outpost Office, *Drawing Fields No. 7*, 2023. Water-based VOC-free field marking paint applied by GPS-guided painting robot, dimensions variable. Commissioned by the Wexner Center for the Arts. Courtesy of Outpost Office.

**P. 26:** Illya Mousavijad, *Between a Lost Home and a Losing Destination*, 2020–2022 (still). HD video; 6:50 mins. Courtesy of Illya Mousavijad.

**P. 40, LEFT:** Wexner Center Open House, 2022. Photo: Kathryn D Studios. **RIGHT:** On Pause, Deja Redman (left) and Monique McCrystal (right). Photo: Abby Kamagate.

Published by the Wexner Center for the Arts at The Ohio State University,  
1871 North High Street, Columbus, OH 43210.

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ISBN: 978-1-881390-66-4

Library of Congress Control Number: 2023914050

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Explore, Discover, and Interpret texts were collaboratively written by Dionne  
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## Our Mission

The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art.

Through exhibitions, screenings, performances, artist residencies, and education programs, the center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance the understanding of the art of our time.

In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university's mission of education, research, and community service.

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## ARTIST TALK Sahar Khoury, Jumana Manna, and Harold Mendez in Conversation

WED, AUG 23 | 5 PM

Lower Lobby and [wexarts.org](http://wexarts.org)  
Q&A follows

## SPECIAL EVENT Exhibitions Opening Celebration

THU, AUG 24

Advocate member preview | 5–6:30 PM

Opening party | 6:30–9:30 PM

Wexner Center  
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## Wex Open House 2023

THU, SEP 14 | 4–7 PM

## DOCUMENTARIES Umm Kulthum: A Voice Like Egypt

SUN, AUG 27 | 1 PM

TUE, SEPT 12 | 12:30 PM

Film/Video Theater

## DOCUMENTARIES Foragers

SUN, SEP 17 | 1 PM

TUE, OCT 10 | 12:30 PM

THU, OCT 19 | 12:30 PM

Film/Video Theater



## DOCUMENTARIES Wild Relatives

TUE, NOV 14 | 12:30 PM

TUE, DEC 5 | 12:30 PM

Film/Video Theater

## ART & RESILIENCE WORKSHOP On Pause: Audio Edition

WED, SEPT 20; WED, SEPT 27;

WED, NOV 1 | ALL DAY

Galleries and [wexarts.org](http://wexarts.org)

## On Pause: Video Edition

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WED, OCT 25 | ALL DAY

[wexarts.org](http://wexarts.org)

## ARTIST TALK Canisia Lubrin and Marcus Jackson in Conversation

THU, OCT 5 | 5 PM

Galleries

Q&A follows

## CLASSICS Return to Aztlán

THU, NOV 2 | 12:30 PM

SUN, NOV 5 | 1 PM

Film/Video Theater