

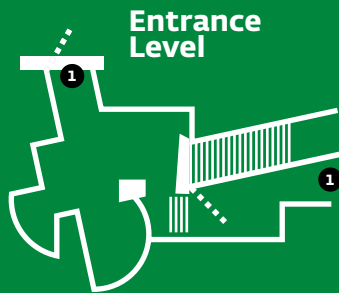


# LEARNING GUIDE

Spring 2026

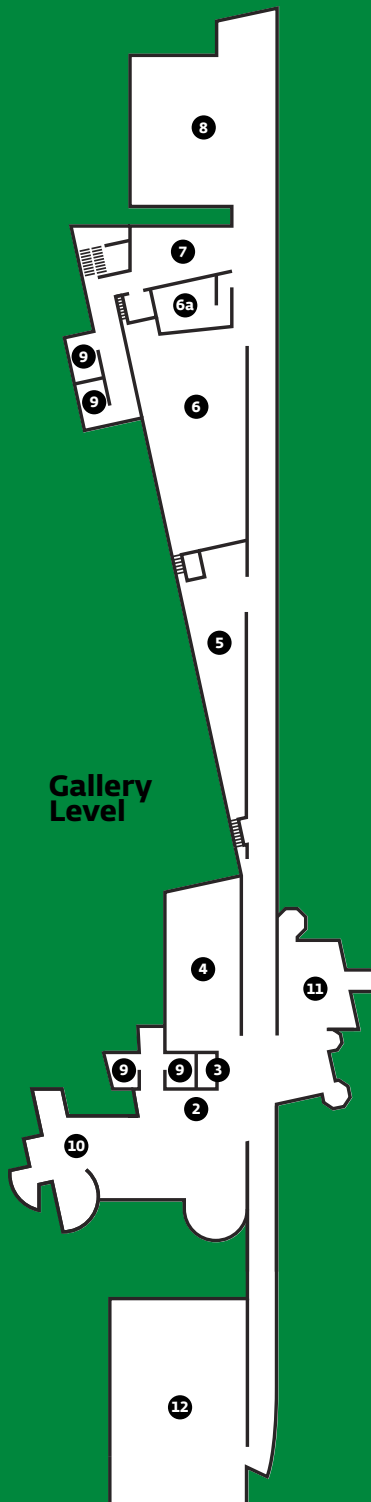
wexner center for the arts AT THE OHIO STATE UNIVERSITY

# GALLERY MAP



## Map Key

- 1 Entrance
- 2 Lobby
- 3 The Box
- 4 Gallery A
- 5 Gallery B
- 6 Gallery C I
- 6a Gallery C II
- 7 Reading Room
- 8 Gallery D
- 9 Bathrooms
- 10 Heirloom Café
- 11 Wexner Center Store
- 12 Film/Video Theater



# CONTENTS

2	What is the Learning Guide?
4	<b>LOBBY</b> <i>Eric N. Mack: A Whole New Thing</i>
6	<b>THE BOX</b> <i>Vitória Cribb: echoes of a wet finger</i>
8	Exhibition Summary <i>Naeem Mohaiemen: Corinthians</i>
10	<b>GALLERY A</b> Naeem Mohaiemen Engaging with Collections
12	Exhibition Summary <i>Ximena Garrido-Lecca: Seedings</i>
14	<b>GALLERY B</b> Ximena Garrido-Lecca Agriculture and Industrialization
16	Exhibition Summary <i>Hew Locke: Passages</i>
18	<b>GALLERIES CI, CII, AND D</b> Hew Locke
18	Statues and Monuments
20	Boats
22	Ornament
24	Dialogues between the Exhibitions on View
28	Guided Activity
32	Glossary
38	Curators' Biographical Notes
39	Related Events

# WHAT IS THE LEARNING GUIDE?



The Learning Guide is an educational resource intended to share information about and inspire engagement with the exhibitions at the Wexner Center for the Arts. Artworks are on view in our lobby and five gallery spaces. The Wexner Center's lobby features *A Whole New Thing*, a recently commissioned installation by Eric N. Mack. Vitória Cribb's video *echoes of a wet finger* is featured in our moving-image gallery, The Box, dedicated to the presentation of experimental short films. Gallery A features the exhibition *Corinthians* by Naeem Mohaiemen, which includes his new **multichannel film**, *Through a Mirror, Darkly*. Gallery B features Ximena Garrido-Lecca's newly commissioned installation, titled *Seedings*. Galleries CI, CII, and D feature the exhibition *Hew Locke: Passages*. This guide focuses on key themes in each exhibition. It considers them through analysis of featured artworks and prompts for thinking and discussion.





The guide also includes a glossary of key terms, highlighted in **bold** throughout the text, and activities to extend your experience beyond the galleries. The Learning Guide can be paired with resources featured in our Reading Room (located between Galleries C and D) for deeper engagement. Additional public programs accompany the exhibitions, some of which can be found on page 39. View the Wexner Center calendar at [www.wexarts.org/calendar](http://www.wexarts.org/calendar) to learn more.

[Opposite] Hew Locke, *Guyana House Boat 1*, 2018. Watercolor on paper, 22 5/8 x 25 1/2 in. Image courtesy of the artist, Hales Gallery, and P-P-O-W, New York. © Hew Locke. Photo: JSP Art Photography.

[Center] Ximena Garrido-Lecca: *Germinations*. Installation view at the Renaissance Society, Chicago, 2025. Courtesy of Renaissance Society, Chicago. Photo: Robert Chase Heishman and Robert Salazar.

[Right] Naeem Mohaiemen, *Through a Mirror, Darkly*, 2025, at Albany House, London. © Naeem Mohaiemen. Courtesy of Artangel. Photograph: Thierry Bal for Artangel.

## LOBBY

# Eric N. Mack: A Whole New Thing

August 8, 2025–May 24, 2026

- **Immerse yourself in the installation. Take it in from many different vantage points. How does the work respond to the unique architecture of the Wexner Center? How do the different elements connect to one another?**

This work is a new **commission** for the Wexner Center lobby titled *A Whole New Thing*. The artist, Eric N. Mack, is a painter who uses a nontraditional medium: fabric collected from around the world. *A Whole New Thing* includes a panel of Missoni's iconic Zig Zag at the center, an intricately patterned purple **textile** used for South Asian sarees, hand-bleached silks, and richly dyed panels purchased from the New York **fashion** district. The interweaving of different colors, textures, and weights invites the viewer to walk around and explore the piece from various vantage points.

Mack's fabric installations are architectural in both design and display. He extends his works out into space by suspending layers of material from walls and ceilings or draping on the ground. Mack pushes the boundaries and conventions of how artworks interact with their surroundings and how people view them.

[Opposite, above] Eric N. Mack, *A Whole New Thing*, 2025. Bleached silk, raw silk, Missoni knit, silk chiffon, silk organza, silk scarves, vintage apron, bleached cotton, vintage saree, and polyester, dimensions variable. Installation view at the Wexner Center, 2025. Commissioned by the Wexner Center. Photo: Matthew Pevear.

[Opposite, below] Portrait of Eric N. Mack, 2021. Courtesy of Paula Cooper Gallery, New York. © Eric N. Mack. Photo: Daniel King.



**Eric N. Mack** (b. 1987, Columbia, Maryland) is a **multidisciplinary** American artist who lives and works in New York City. He is a graduate of The Cooper Union in New York (BFA) and Yale University in New Haven, Connecticut (MFA). Mack is known for his large-**scale** fabric installations that expand the notions of traditional **painting**. He combines textiles from across the globe, allowing their multiple histories to come forth through personal and collective memory.

# THE BOX

## ***Vitória Cribb: echoes of a wet finger***

cinematic version (2025) 12:24 mins., HD video

February 14–May 24, 2026

Curator Jennifer Lange

- **How do we appear online as humans?**  
**How might digital technologies allow us to reflect on reality or imagine an alternative?**

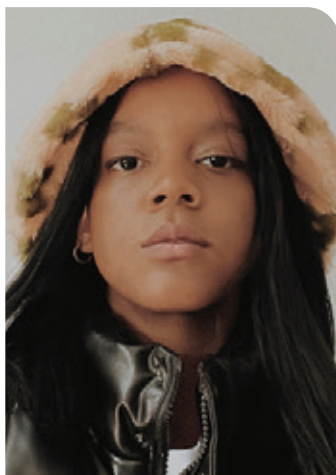
As you encounter the animated short film *echoes of a wet finger*, consider both its visual style and narrative. The film follows a woman, Tixa, who undergoes a surreal bodily experience after encountering a lizard in her shower. Through the course of the film, Tixa's already supernatural body transforms further, taking on the qualities of the lizard. The film references science fiction, video game culture, and the **concept** of the digital avatar, opening up the possibilities of the physical and psychological human presence within the world of digital technology.

Have you experienced animated films that are similar or different to this one? What about the style of this film is unique or interesting? How does the portrayal of the main character and the story being told reflect how we interact in digital spaces versus outside of them?





Vitória Cribb, *echoes of a wet finger*, 2024 (still). HD video. Image courtesy of the artist.



Vitória Cribb.

**Vitória Cribb** (b. 1996) graduated from Superior School of Industrial Design at the State University of Rio de Janeiro, Brazil. Her practice investigates contemporary social behavior in the face of new visual information technologies. An artist, filmmaker, and creative technologist, Cribb creates narratives through 3D animation tools. Her video works have been exhibited at film festivals, museums, and international biennales, including the 2025 Sharjah Biennial 16, UAE, and Mercosul Biennial 14. She is the founder and creative director of BTWN STUDIOS, a design production company that creates branded presence in XR (extended reality) space, including augmented reality, 3D avatars, digital fashion editorials, and virtual reality environments. Cribb, who lives and works in Rio de Janeiro, Brazil, currently participates in the Krea AI Artist Program.

# EXHIBITION SUMMARY

## ***Naeem Mohaiemen: Corinthians***

February 14–May 24, 2026

Curator Rebecca Lowery

Naeem Mohaiemen's exhibition *Corinthians* questions how history and **collective memory** are formed through the stories of the May 1970 student deaths at Kent State University in Ohio and Jackson State University, a historically Black college (**HBCU**), in Mississippi and stereotypes about student activists resulting in the **Hard Hat Riot** near Wall Street in New York City. The deaths of four students at Kent State became international headlines, while the deaths of two students at Jackson State just ten days later are still largely unknown today.

The exhibition features a three-channel film, *Through a Mirror, Darkly* (2025), that was co-commissioned by the Wexner Center. It is exhibited alongside an installation of 1970s-era artworks selected by Mohaiemen and the curator of *Corinthians* from the **collections** of Ohio State and the Columbus Museum of Art. The film shows archival footage from the events at Kent State, Jackson State, and other moments of 1970s American student activism; images of the **Vietnam War**; press conferences; public hearings; first-person interviews; and documentation of recent memorial events.

Taken together, the film, first conceived from the artist's memories as an undergraduate at Ohio's Oberlin College, and the art of the 1970s on view consider how contemporary art reflects the culture around it while simultaneously drawing on the past and looking to the future.

- **How is history written? Whose stories are remembered and whose stories are forgotten? How does our understanding of history change over time?**



[Top] Naeem Mohaiemen, *Through a Mirror, Darkly*, 2025, at Albany House, London. © Naeem Mohaiemen.

[Above] Naeem Mohaiemen photographed in London, September 2025.

Images courtesy of Artangel. Photos: Thierry Bal for Artangel.

**Content note:** Please note this film contains historic content featuring racialized language and images of acts of war. Parental discretion is advised.

**Naeem Mohaiemen** (b. 1969, London, UK) is a filmmaker and writer who grew up in Dhaka, Bangladesh. Drawing from the histories of South Asia after the end of British **colonialism**, Mohaiemen's work spans film, photography, and writing—mediums intertwining with his personal narrative and sociopolitical contexts. Mohaiemen's commitment to fostering dialogue around global leftist movements and their potential for **solidarity** against prevailing divisions of race, religion, and borders has made him a significant voice in contemporary art. His archival approach to fluctuating borders, personal and public history, and class politics inspires audiences to rethink the connections that shape our shared futures. Mohaiemen holds a BA in Economics from Oberlin College (1993) and a PhD in Anthropology from Columbia University (2019), where he is currently Director of Undergraduate Studies in the Visual Arts department. He lives and works in New York.

# GALLERY A

## Naeem Mohaiemen

### Engaging with Collections

- Notice the images that appear on the screens and the sounds that you hear. Where do you find yourself focusing or looking away? What stories are told when pairing images from different contexts and time periods?

What do you picture when you think of an **archive**? Archives are everywhere, from museum collections and libraries to your personal photo albums. Naeem Mohaiemen is particularly interested in unpacking “unruly” and “disobedient” archives, seeking out stories that may be missing or not understood in collective memory. Mohaiemen’s films, like this one, often include archival video footage or photographs, pairing imagery from personal and institutional archives to create a fuller picture of an event or moment in history.

*Through a Mirror, Darkly* will be shown worldwide, but here in Columbus, Ohio, it has particular relevance. Kent State University is close by, and many here have personal connections to the events of May 4, 1970. Some of the archival footage in the film was even taken by an Ohio State graduate student, Donald C. Spinelli, during the May 1970 demonstrations on our campus, just a short distance from where the Wex now stands. This association with a place positions us to consider the past and the present together. Integrating personal ties with lesser-known histories, like the deadly violence at Jackson State, encourages us to consider multiple perspectives, from both the past and in our everyday lives.

- How do our identities and lived experiences inform how we view an archive?

The artworks chosen by Mohaiemen and the curator of *Corinthians* from local collections give us deeper insight into the sociopolitical background of 1970 and how visual artists were responding.<sup>1</sup> Prints from **Robert Rauschenberg**’s *Surface*





Robert Rauschenberg, *Surface Series 48 (from Currents)*, 1970. Screenprint, 40 x 40 in. From an edition of 100, published by Dayton's Gallery 12 and Castelli Graphics; produced by Styria Studio. © Robert Rauschenberg Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY.

*Series 48 (from Currents)* (1970) show a critical interest in pop culture and mass media, combining many newspaper clippings to create new meanings. The featured prints highlight stories that made American headlines. Recurring topics include the Nixon administration, the Vietnam War, national protests, international relations with the United States, workers' rights, and environmental concerns.

- **What can we learn by looking at a collection of artworks made around the same time? How does each artist interpret that time? What is similar and what is different?**

<sup>1</sup> The artist and curator note that artists who are women and people of color are underrepresented, which reflects certain blind spots of the contemporary art scene of that time.



# EXHIBITION SUMMARY

## ***Ximena Garrido-Lecca: Seedings***

February 14–May 24, 2026

Curator Julieta González

- **Take a walk through Gallery B. What do you see? What do you hear? What are you curious about?**

*Seedings* is a newly commissioned installation created for the Wexner Center by Peruvian artist Ximena Garrido-Lecca. This work combines art and **anthropology**, drawing from Andean and Mesoamerican cultural associations with seeds as symbolic of life, growth, and sustenance. Seeds were also understood spiritually by these cultures. They were thought to protect crops and provide the conditions for a good harvest. Shelves of seed-filled glass jars in the exhibition embody this practice, recalling Peruvian ritual **amulets of abundance**. *Seedings* also takes inspiration from practices of seed dispersal and storage, referencing Indigenous **seed exchanges** and international global **seed vaults**.

At the center of the room sits a towering metal silo. Burlap grain sacks and ceramic vessels placed across the floor contrast the industrial storage with more traditional storage containers. The artist invites us to take seeds from the sacks and vessels, climb stairs to the silo, and deposit them inside. What do you notice as the seeds fall through the silo? Where do they fall? Did they make a sound?

Metal silos are common for crop storage today, indicative of rapidly evolving industrial **agriculture** practices in the late 19th and early 20th centuries. The seeds presented in the installation contrast this newer technology. They are an assortment of corn, beans, and squash, a triad that Indigenous American cultures call **The Three Sisters**. These seeds represent premodern farming practices, with the three crops supporting one another through **companion planting**.



“I see this project as a way of rethinking the valuation systems of modern agriculture.”—Ximena Garrido-Lecca



**Ximena Garrido-Lecca** (b. 1980, Lima, Peru) is a multidisciplinary artist who explores Indigenous knowledge, ways of living, and artisanal traditions of Peru in contrast to modern technological infrastructures. Her process involves extensive research, which results in **sculptures** or installations that often combine natural objects, such as seeds, plants, copper, and clay, with industrial materials. She studied visual arts at the Universidad Católica del Perú and received an MA from Byam Shaw School of Art, London. Garrido-Lecca currently lives and works between Mexico City and Lima.

[Top] Ximena Garrido-Lecca: *Seedings*, three-dimensional rendering of the commission at the Wexner Center, 2025. Image courtesy of the artist.

[Left] Ximena Garrido-Lecca. Photo: Juan Pablo Murrugarra.

## GALLERY B

### ***Ximena Garrido-Lecca***

#### Agriculture and Industrialization

- **Consider how food reflects your personal heritage. What foods are important in your family? How do you preserve the foods and recipes of your ancestors?**

Plants, food, and culture are intertwined, evocative of the places that they come from. Many seeds cannot grow without specific conditions, whether environmental like rain, soil, or sunlight, or human developed like cultivation or storage techniques. Agricultural knowledge, passed from generation to generation, forms traditions that become part of our **cultural heritage**.

- **What happens when the places or the conditions needed for survival of specific species are threatened? What happens when traditional farming practices are lost? What might replace them? Can these new ways of living sustain us?**

By focusing on agricultural traditions of her native country, Ximena Garrido-Lecca's artworks encourage us to consider these questions on both a personal and global scale. Although many of the elements of this work are specific to Peru, others resonate with our experience in Ohio and the Midwestern United States. Corn, in particular, is a powerful symbol of Ohio agriculture. Fields of corn, dotted occasionally with barns and large metal silos, are common in our state. The industrialization of corn across the Midwest differs greatly from the cultivation of diverse Indigenous species of corn and the technique of companion planting that the artist references in her work. Most of the corn planted in Ohio is a **GMO** species, designed by



Visual reference to seed exchange fairs for Ximena Garrido-Lecca's *Seedings* commission at the Wexner Center for the Arts, 2025. Image courtesy of the artist.

humans to yield more crops and used for purposes such as animal feed or industrial products. Sweet corn, the mostly unmodified species that we eat, is lesser grown, but available. Government policies, such as farm bills, influence farmers to grow corn and choose GMO seeds through subsidy programs, creating a distance between food, farmers, and community. Garrido-Lecca's focus on native plants, biodiversity, and traditional practices raises questions around processes like industrial corn farming, posing a concern for our collective future of food and culture.



# EXHIBITION SUMMARY

## ***Hew Locke: Passages***

February 14–May 24, 2026

Organizing Curator Julieta González

“What do we do with the past?”—Hew Locke

This exhibition is the first major United States survey of Guyanese British contemporary artist Hew Locke. The artworks featured in this exhibition span almost 40 years of Locke’s practice, representing a full picture of his **multimedia** explorations in sculpture, installation, photography, drawing, **assemblage**, and **collage**. His work is inspired by his multinational heritage, drawing from experiences growing up in Guyana just after the country gained its **sovereignty** in 1966, becoming independent from Britain. Locke creates artworks in series, which are defined by both an exploration of artistic materials or techniques (drawing, photography, or sculpture, for example) and themes (**monuments**, boats, houses, portraits of powerful people, and coats of arms, among many others). Locke’s works often include vibrant colors and an accumulation of both precious and everyday materials. They are richly layered in meaning derived from histories of British colonization and the **visual culture** associated with nationality and empire.





[Left] Hew Locke, *Lord of the Dance*, 2007. From the series *How Do You Want Me?* Chromogenic print, 91 x 71 in. Image courtesy of Hales Gallery, London and New York. © Hew Locke.

[Below] Hew Locke. © 2023 Baltic Centre for Contemporary Art. Photo: John McKenzie.



**Hew Locke** (b. 1959, Edinburgh, Scotland) is a Guyanese British sculptor and contemporary artist. Locke spent his formative years (1966–80) in Guyana before returning to the UK with an ambition to study art. His work explores the visual language of power, how different nations fashion their identities through visual symbols of authority, and how these representations are altered by the passage of time. These explorations have led Locke to a wide range of subject matter, imagery, and **media**, assembling sources across time and space in his deeply layered artworks. He has exhibited widely and internationally. He completed a BA (Hons) degree in fine art at Falmouth School of Art in 1988, and an MA in sculpture at the Royal College of Art in 1994. In 2022 Locke was elected a member of the Royal Academy of Arts, and in 2023 he was made an OBE. Locke lives and works in London.

# GALLERIES CI, CII, AND D

## Hew Locke

### Statues and Monuments

- **What makes a statue a monument?**  
**What do monuments typically look like?**  
**Who makes the decision to create a monument?**

The questions surrounding monuments are pressing, both in the United States and internationally. Monuments have traditionally been erected to honor important people or events, but what happens when we consider those who were or continue to be harmed by them? While some may revere a monument, others may see it as a visible marker of historical injustices. Our city of Columbus, Ohio, is just one example, as the community grapples with what to do with the statue of Christopher Columbus that sat outside the statehouse until 2020. The statue currently sits in storage, awaiting a possible relocating and reconfiguring as a symbol of our city, in recognition of the damage inflicted on Native American communities by the individual that it commemorates.

- **As we come to terms with difficult histories,  
how do we reconcile with the past in the present?**

Statues and monuments are a common theme for Hew Locke. He considers monuments of historical importance while also creating new ones for people who have not traditionally been honored in that way. In his series *Natives and Colonials*, Locke reimagines statues that depict figures of British colonial history. The initial purpose of this work was to propose physically re-dressing the statues themselves, but the artist quickly realized that this was unlikely to be approved. The works remain only in image form. In contrast, the *Ambassadors*

series features intricately constructed equestrian statues rendered in black instead of traditional white stone. Although the figures remain ambiguous, they are embellished with finery from many different cultures, perhaps becoming a new type of monument for a more inclusive future.

- **Should monuments exist forever?**  
**Should they have a lifespan?**



[Left] Hew Locke, *Ambassador 4*, 2022. Mixed media (including resin, metal, MDF, fabric, and plastic), overall: 80  $\frac{1}{16}$  x 28  $\frac{3}{8}$  x 77  $\frac{1}{16}$  in. Collection of the Yale Center for British Art, Director's Discretionary Fund. © Hew Locke. Image courtesy of the artist and John Hammond Photography.



[Right] Hew Locke, *Washington (The Special Relationship)*, 2016. Acrylic on chromogenic print, 53  $\frac{1}{8}$  x 35  $\frac{3}{8}$  in. Installation view of *Hew Locke: Passages* at the Yale Center for British Art, New Haven, 2025. Image courtesy of the artist and the Yale Center for British Art. © Hew Locke. Photo: Richard Caspole.

# GALLERIES CI, CII, AND D

## Hew Locke

### Boats

- **Consider the symbolism of boats. What do boats represent to you? Do you know of other meanings associated with boats? What histories do boats hold?**

In the title of this exhibition, *Passages*, Locke recalls global histories of travel by boat. As the primary mode of international transportation prior to planes, boats enabled overseas transport and exchange. Sailing ships provided pathways for migration and trade between distant countries. Boats and ships can hold a type of mystery or fascination for us, opening up new opportunities to gain skills, knowledge, or experiences beyond our home countries. Simultaneously, boats can represent the quest for power, wealth, and influence. They enabled missions of conquest and colonization, transporting people and goods for the benefit of one nation at the expense of another. In many cultures, boats are symbols of a person's journey through life, a spiritual journey, or the journey from life to the afterlife.

- **Look closely at the boats in this exhibition. What do they remind you of? Is there anything unexpected about their design?**

Locke's highly realistic boats appear to be replicas of historic sailing ships. Their intricate detail lures us in, while their familiar scale echoes model ships that we might display in our homes. On closer inspection, Locke's boats feature unique colors and details. Why might one ship, called *The Survivor*, have a bright yellow hull and vibrant blue sails? How did a second ship, titled *Wine Dark Sea BB*, become encased in a cloud of netting? What might these ships be used for? Who built and sailed them? The questions can be endless, but our answers open discussions around histories of global passage and their influence on us today.



Hew Locke, *The Survivor*, 2022. Wood and mixed media, 7 ft. 4 $\frac{5}{8}$  in. x 10 ft. 4 $\frac{3}{4}$  in. x 2 ft. 5 $\frac{1}{2}$  in. Des Moines Art Center Permanent Collections. Purchased with funds from the Ellen Pray Maytag Madsen Sculpture Acquisition Fund (2023.23). Image courtesy of the artist, Hales Gallery, and P-P-O-W, New York. © Hew Locke. Photo: JSP Art Photography.





# GALLERIES CI, CII, AND D

## Hew Locke

### Ornament

- Look closely. What materials does the artist use to adorn people or objects? Why do you think he chose them?

Hew Locke's artworks take many forms, but they all have one element in common: they are intricately detailed and often highly embellished. Decoration is an important formal strategy for Locke. His works are layered both physically with objects and conceptually with meaning. Why might an artist decorate something? What does decoration do to an object? Does it elevate or change it in some way? What happens when a person is adorned?

Historically, decoration has been used to display wealth and social status or as a form of cultural expression. To decorate someone with medals means to honor them, visually signifying that they have done something important. Decorative **ornament**—shiny metal, sparkling jewels, or brightly colored flowers—is often visually alluring, precious, or expensive. These materials appeal to our innate human desire to seek out beauty. But what happens when a beautiful thing has a complicated past? Or perhaps something appears beautiful from far away, but on closer inspection it is not what you thought. Beauty can be deceiving. Many of Locke's artworks function in this way, drawing us in with lavish detail only to reveal unexpected materials or historical references that unsettle our understanding.

Locke's works are often overly ornamented. The sculpture *Souvenir 6 (Princess Alexandra)* exemplifies decoration to the point of excess. This **classical** white ceramic bust is almost entirely covered in gold detailing; an elaborate headpiece and bejeweled gold neckplate sit heavily across her head and shoulders. Is she honored by this adornment or weighed down by it? What can visual weight tell us about the weight of history, represented by the objects used here?



Hew Locke, *Souvenir 6 (Princess Alexandra)*, 2019. Mixed media on Parian ware, 15 1/8 x 10 1/8 x 6 3/8 in. Roland and Jane Cowan Collection. Image courtesy of the artist and Hales Gallery, London and New York. © Hew Locke. Photo: David Nyanzi.

# Dialogues between

## the Exhibitions on View

The works of Naeem Mohaiemen, Ximena Garrido-Lecca, and Hew Locke are unique to each artist's practice, yet there are broader global and universal themes that resonate through each of them. All three artists create work that explores untold histories, revealing perspectives from the past that are not commonly represented in contemporary social narratives. To unearth these histories, these artists all interact with and actively research archives, mining or repurposing the objects and information housed within them to create their works. Although the artists each explore subject matter that is unique to their own interests, personal cultures, and lived experiences, their work reminds us that history is not static. It is always changing, evolving with us as we seek out and share new stories of the past.

### CONNECTING THEMES

#### Untold Histories

How is history written? Who chooses what stories are told? How is history rewritten over time?

What methods can we use to uncover new historical information? Where might we look?

What is the relationship between history and memory?

Consider your personal history. Did you learn about the places you are from and about your ancestors? How? What do you still want to learn? What methods can you use to do so?

How do the past and present inform one another? How do they shape the future?

#### Archives

Consider the archives that you have interacted with throughout your life. What were they like? What information did they store?

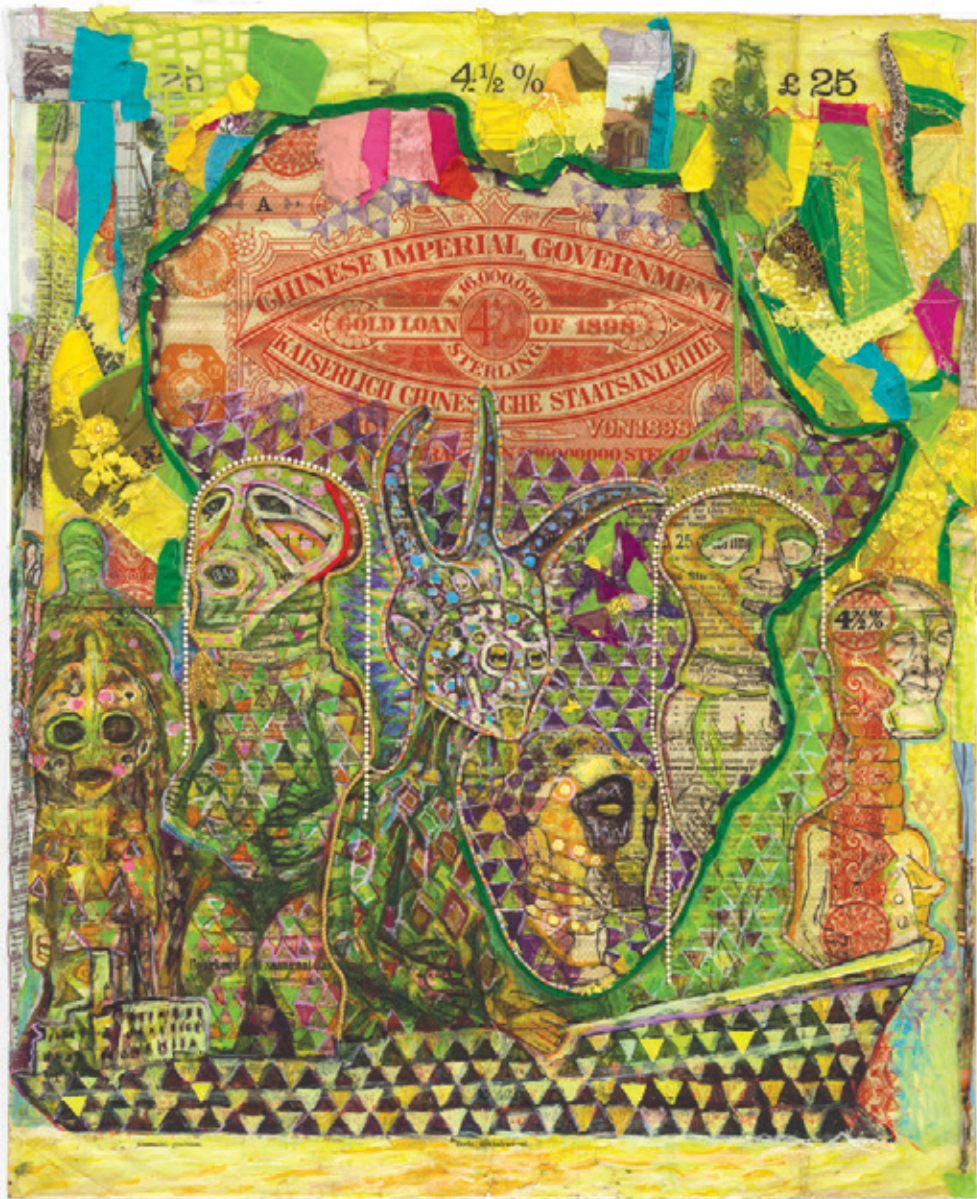
What is the purpose of an archive?

Why do we save objects? What do we hope they will do or be used for in the future?

What does it mean to reimagine objects? How can the meaning of objects change over time? In different contexts?

What does it mean for the archive to be a personal one versus a collective one?





Hew Locke, *Raw Materials 2*, 2022. Acrylic on cotton warp satin, with plastic beads, anodized aluminum, synthetic fabric, cotton, and gold Lurex cord, 79 1/8 x 66 7/8 in. Collection of David and Carol Aronowitz. Image courtesy of the artist, Hales Gallery, and P·P·O·W, New York. © Hew Locke. Photo: JSP Art Photography.





“I’m not [solely] trying to reconstruct the Vietnam War or the protest against it... I’m [also] looking at the act of remembering and the memorialisation process.”—Naeem Mohaiemen

Naeem Mohaiemen quoted in Oliver Basciano, “The Left-Wing Melancholy of Naeem Mohaiemen,” *ArtReview*, September 9, 2025. <https://artreview.com/the-left-wing-melancholy-of-naeem-mohaiemen/>.



Naeem Mohaiemen, *Through a Mirror, Darkly*, 2025, at Albany House, London.  
© Naeem Mohaiemen. Courtesy of Artangel. Photograph: Thierry Bal for Artangel.

Scan the QR code to view complete checklists for  
the exhibitions discussed in this Learning Guide.



# GUIDED ACTIVITY

## Time Capsule

Naeem Mohaiemen, Ximena Garrido-Lecca, and Hew Locke all explore collective memory, or the histories groups share through common life experience, to draw new connections between the past and the present day. Similarly, a time capsule is a cache of artifacts or personal relics used to communicate with finders in the future. In this activity, you are invited to create a time capsule using found items of personal, generational, or historic significance.



Ximena Garrido-Lecca, *The Followers*, 2010 (detail). Mixed-media installation, approx. 15 ft. x 39 ft. x 4 in. x 10 1/2 in. Image courtesy of Saatchi Gallery, London.

## **STEP 1**

### **MAKE A CONTAINER**

The capsule container can be large or small. What item would you trust to preserve your artifacts for a long time? The container should be sealable. Consider hand sewing a pouch, folding a box out of paper, making a clay vessel, or weaving a basket. Ready-made bottles, small boxes, and lidded jars make great containers, too.

## **STEP 2**

### **GATHER ARTIFACTS**

Select four to six artifacts for your capsule.

## **STEP 3**

### **WRITE A LETTER TO THE FINDER**

Imagine who will find your time capsule. What would they need to know to better understand what is inside? How would you sign your letter?

## **STEP 4**

### **SEAL AND STOW AWAY YOUR CAPSULE**

Time capsules are often embedded into building walls, buried underground, or put somewhere where they won't be disturbed. Identify a few sites for your time capsule. Where would you put yours? Why?







[Opposite] Hew Locke, *Koh-i-noor*, 2005. Mixed media on wood base, 9 ft. 8 in. x 7 ft. 2 in. x 2 ft. 1 in. Brooklyn Museum, gift of Charles Diamond and bequest of Richard J. Kempe, by exchange (2007:54). © Hew Locke. Image courtesy of the Brooklyn Museum.



[Above and left] Ximena Garrido-Lecca's *Seedings* (work in progress), a commission at the Wexner Center for the Arts, 2025. Image courtesy of the artist. Photo: Camila López.



# GLOSSARY

**activism:** A broad term used to categorize the wide range of actions individual people or groups employ to direct social or political change.

**agriculture:** Methods of cultivating environments for either edible or inedible plants to grow in.

**amulets of abundance:** Objects or deity-like figures thought to have spiritual significance that will attract positive life outcomes such as wealth, luck, prosperity, or health. In Peruvian culture, these amulets take the form of jars or containers filled with important symbolic objects, such as seeds.

**anthropology:** The study of human cultures including their social behaviors, means, language, and values.

**archive:** An accumulation of primary sources, media, objects, or information meant to record the history of a person, people, group, or organization. Archives can be, but do not have to be, housed in a physical building or space, such as a museum, library, or collection.

**architecture:** The practice of designing and constructing the built environment or, more broadly, referring to the physical structure of an object.

**assemblage:** An artwork made primarily from three-dimensional objects that are combined or collaged together.

**Black Mountain College:** An experimental liberal arts college in North Carolina that operated from 1933 to 1957. The school was renowned as an incubator for interdisciplinary fine arts, merging visual arts, dance, music, craft arts, writing, and more. Famous attendees included Anni and Josef Albers, Ruth Asawa, John Cage, Merce Cunningham, and Robert Rauschenberg, among many others.

**blue-collar:** A term for workers in positions that require manual or industrial skilled labor as opposed to office work. This term, referring to durable blue shirts typically worn by workers in these types of positions, emerged in the 1920s in the United States.

**classical:** Referring to the visual qualities of ancient Greco-Roman art, typically including balanced **compositions** and proportional, idealized forms and often rendered in white limestone or marble. This style of art became popular during the Renaissance in Europe, as society looked to ancient Greece and Rome as a cultural model.

**collage:** A two-dimensional artwork made from a collection of flat images or objects composed into a single piece.

**collection:** Within a museum context, a collection is a group of items, artworks, recordings, writings, or other things that share history or like origin. A collection may be named in dedication of an important figure or its funder or benefactor.

**collective memory:** A psychology term referring to the history families, generations, nations, and other social groups develop through the sharing of events, technical knowledge, and cultural norms.

**colonialism:** 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.

**commission:** In art, the act of paying an artist to create a new work, often for a specific location, purpose, or owner. Once the work is complete, the new work itself can also be called a commission.

**composition:** The layout of visual elements within an image. Artists consider design principles such as balance, alignment, contrast, repetition, proportion, movement, and positive or negative space to create an interesting artwork.

**companion planting:** The process of planting plants in proximity to others that have mutually beneficial characteristics. Plants may be planted with other species that provide specific nutrients, have physically protective or supportive growth structures, or deter garden pests.



**concept:** The idea behind or meaning of an artwork.

**cultural heritage:** Knowledge or information that is acquired through cultural participation or shared from person to person within the same culture.

**fashion:** A culturally determined style of dress or adornment that society deems is relevant to the contemporary moment. Fashion can be an outward expression of personal style or social status. Fashion can change quickly, through trends, or can be sustained over long periods of time. Fashion can also refer to the worn objects themselves, including clothing, shoes, or accessories.

**GMO:** An acronym standing for genetically modified organism. GMO crops are those whose DNA sequence has been altered via biological molecular intervention to produce or enhance a characteristic. Genetically modified crops are often cultivated to be virus-resistant and more productive.

**Hard Hat Riot:** On May 8, 1970, construction workers, many of them from the World Trade Center Towers project, and office workers attacked anti-war demonstrators in the streets of New York. The activists were affiliated with national student protests against the Vietnam War. This event was particularly charged, with activists responding to the shootings at Kent State University on May 4, 1970, just four days earlier. President Nixon's public remarks condemning student protestors contributed to the blue-collar workers' anti-activist response.

**HBCU:** An acronym standing for historically Black colleges and universities. The term is used to describe higher education institutions in the United States that were open to Black students before the Civil Rights Act of 1964. There are 107 HBCUs, with a majority concentrated in the Southeast and several in the mid-Atlantic region and the Midwest. Many of them were founded during the Reconstruction Era, after the Civil War.

**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.

**media:** In art, media refers to a type of art material (also called an artistic medium) or technique used by an artist to make a work. Common media in visual art include pencil, marker, crayon, paint, clay, fiber, stone, metal, and found or natural materials.

**monument:** A structure made to commemorate an event or person. Typically, monuments sit elevated on a pedestal or other kind of platform.

**multichannel film:** A format of film in which several unique video sequences play in tandem. Multichannel films may require several screens or projectors to play in their entirety.

**multidisciplinary:** Belonging to more than one discipline or practice. In art, multidisciplinary typically refers to an artist, artistic style, practice, or space that engages with more than one type of art or art medium. These include visual art (painting, drawing, sculpture, etc.), performance, music, design, or film, among others. Multidisciplinary artists may also work in other fields, such as science, technology, or the humanities.

**multimedia/mixed media:** Made from more than one artistic medium. For example, paper, paint, clay, stone, textile, metal, found objects, or other materials. The media could also be ephemeral, such as sound, video, or performance.

**ornament:** A decorative element intended to grab attention or beautify an object. Ornament is often visually interesting or alluring.

**painting:** As a process, painting describes the action of applying a liquid-based medium, typically colored with pigment, onto an object or structure. The painted object itself is also called a painting if the painter or viewer deems it a work of art. In the history of art, paintings were traditionally created on wood, stretched canvas, or walls, but modern and contemporary artists have challenged the assumption that paintings are always flat, two-dimensional objects.

**Robert Rauschenberg: Black Mountain College** alum Robert Rauschenberg was an American painter and sculptor born in 1925. He is best known for blurring the line between painting, sculpture, and collage; incorporating everyday, recognizable objects into artworks; creating war-critical activist posters; and lobbying for artists to receive royalties upon the resale of their work. The Robert Rauschenberg Foundation, which he established in 1990 and transferred his estate and trust assets to after his death in 2008, supports artists and art organizations with grants annually.

**scale:** How large or small an object is in relation to other objects around it.

**sculpture:** A three-dimensional art object.

**seed bank/vault:** A library of various seeds collected to preserve those plants with desirable traits and conserve a wider range of genetic diversity for future generations. International seed banks are often maintained and governed by global organizations.

**seed exchange:** Ahead of growing seasons, people trade seed varieties and tips on how to grow them, fostering community and allowing for the exchange of knowledge. In present-day Indigenous communities, seed exchanges focus on native plant and crop varieties whose genes have not been modified.

**solidarity:** Political unity between groups who support one another's actions due to sharing like goals or requiring similar conditions to prevail.

**sovereignty:** The independent political status of a nation or people who decide which rules they follow internally. Nations under the control of another lack sovereignty.

**textile:** A material made of interlaced fibers. The fibers can be natural or synthetic. There are numerous types of textiles including thread, yarn, and different types of fabric. Textiles can be woven, knitted, crocheted, sewn, spun, or chemically or mechanically processed.

**The Three Sisters:** Refers to the Mesoamerican Indigenous recognition of corn, pole beans, and squash as companion plants. First, a mound of unplowed earth is shaped. Second, corn is sown and allowed to grow for two to three weeks. Third, a climbing legume (bean) is sown into the same mound. Once the pole bean begins using the corn stalk as a trellis, squash seeds are planted. The roots of the bean plant deliver nitrogen back to the soil and the wide leaves of the squash grow over the mound and retain moisture for all three plants' roots.

**Vietnam War:** An international armed conflict between communist North Vietnam and anticommunist South Vietnam that took place between November 1, 1955, and April 30, 1975. The United States increased its involvement in the mid-1960s to support South Vietnam as part of a larger goal to fight the spread of communism. Over half a million American troops were deployed. The war was highly publicized in American media and drew criticism from the public. The war in Vietnam, in addition to other sociopolitical issues such as race and gender equality, led to college students around the country becoming increasingly engaged in **activism**. As tensions increased, student protests were met with governmental and institutional resistance. The war ended with the fall of the city of Saigon to communist rule in 1975. Due to extensive American and Vietnamese casualties and South Vietnam turning to communism, the Vietnam War is considered an unsuccessful conflict in American military history.

**visual culture:** Referring to the cultural sentiment that motivates visual expression; often passed from one person or group to another, and responsive to historic events, changes in governance, or preexisting cultural customs and practices.

Share your feedback on the  
Learning Guide with us!





# CURATORS' BIOGRAPHICAL NOTES

**Julieta González**, head of the Department of Visual Arts at the Wexner Center and curator-at-large at the Museu de Arte de São Paulo, works at the intersection of anthropology, cybernetics, architecture, design, and the visual arts. She specializes in decolonial aesthetics in Latin America and the Global South. Her previous roles include chief curator at Museo Tamayo, Mexico City. She also held curatorial roles at the Bronx Museum of the Arts, New York; Tate Modern, London; and the Museo de Bellas Artes de Caracas, Venezuela. González holds an MA in cultural studies from Goldsmiths, University of London; was a curatorial fellow at the Whitney Museum of American Art's Independent Study Program; and previously studied architecture.

**Jennifer Lange** is the director of the Wexner Center's Film/Video Studio, which has a residency program that offers postproduction support to filmmakers and video artists. She has also curated exhibitions, including *Meditation Ocean*; *Barbara Hammer: In This Body*; *Cruzamentos: Contemporary Art in Brazil*; and *Sadie Benning: Suspended Animation*, as well as screening programs in The Box, the Wexner Center's dedicated video exhibition space. She holds a master's degree from the School of the Art Institute of Chicago.

**Rebecca Lowery** is curator of exhibitions at the Wexner Center. She was formerly associate curator at the Museum of Contemporary Art Los Angeles. Lowery began her career in New York, where she held curatorial positions at The Metropolitan Museum of Art (The Met) and Grey Art Gallery at New York University, held research positions at The Met and The Museum of Modern Art, and taught at New York University. Lowery has written essays and texts for many exhibition catalogues and scholarly publications. She holds a PhD from the Institute of Fine Arts at New York University.

**Martina Droth** is the Paul Mellon Director of the Yale Center for British Art, New Haven. She is a Trustee of the Paul Mellon Centre, and former Chair of the Association of Research Institutes in Art History (2016–22). As an art historian and curator, she is known for her work on sculpture and British art and has curated and published widely. Her exhibitions include *Bill Brandt | Henry Moore* (2020), shortlisted for the Paris Photo/Aperture Award, and *Things of Beauty Growing* (2017). In 2025 she curated the first North American museum exhibition of Tracey Emin's paintings, *Tracey Emin: I Loved You Until the Morning*, and a major retrospective on Hew Locke, *Hew Locke: Passages*, traveling to the Wexner Center for the Arts and the MFA Houston.

# RELATED EVENTS

## SPRING EXHIBITIONS OPENING CELEBRATION

**Fri, Feb 13 | 5–9 PM**

Talk: Martina Droth, Ximena Garrido-Lecca, and Naeem Mohaiemen, moderated by Rebecca Lowery

## FILM

**Tue, Feb 3 | 7 PM**

Documentary  
*Cunningham*

**Fri, Feb 27 | 4 PM**

Cinema Revival  
*Mortu Nega*

**Mon, Mar 2 | 4 PM**

Cinema Revival  
*El Grito*

**Thu, Mar 5 | 2:30 PM**

**Wed, Mar 11 | 4 PM**

101 Films You Need to See  
Before You Graduate  
*La Chinoise*

**Tue, Mar 24 | 5 PM**

Contemporary Screen  
*A Missing Can of Film*

**Tue, Mar 24 | 7 PM**

Classic  
*Interview*

**Wed, Mar 25 | 4 PM**

**Sat, Mar 28 | 1 PM**

Documentary  
*Just a Movement*

## PERFORMING ARTS

**Fri–Sat, Jan 30–31 | 7 PM**

**Sun, Feb 1 | 3 PM**

*John Cage 101*

**Sun, Feb 1 | 1:30 PM**

A John Cage *Musicircus*

**Thu, Feb 19 | 5:30 PM**

Merce Cunningham *MinEvent*

**Sun, Apr 26 | 3 PM**

Counterpoints: Art-Inspired  
Performance

## TALKS & MORE

**Thu, Mar 5 | 2:30–9 PM**

Night of Ideas

**Tue, Mar 10 | 7 PM**

Reading and Book Signing  
Derf Backderf: *Kent State:  
Four Dead in Ohio*

**Thu, Mar 12 | 4:30 PM**

Vitória Cribb and Legacy Russell  
in Conversation

**Fri, Mar 27 | 6 PM**

Director's Dialogue on Art and  
Social Change  
Naeem Mohaiemen and  
Vincent Meessen in Conversation

Scan the QR code to visit  
[wexarts.org](http://wexarts.org) for details.



# SUPPORT

ERIC N. MACK’S PRESENTATION MADE POSSIBLE BY



SUPPORT FOR THE RAUSCHENBERG COLLECTION SELECTIONS IN NAEEM MOHAIEMEN’S EXHIBITION MADE POSSIBLE BY

**Available Light Theatre**

EXHIBITIONS 2025–26 SEASON MADE POSSIBLE BY

**Bill and Sheila Lambert     Mike and Paige Crane**

FREE GALLERIES MADE POSSIBLE BY



**Adam  
Flatto**

**Axium  
Packaging**

LEARNING AND PUBLIC PROGRAMS EVENTS MADE POSSIBLE BY



**covermymeds**



ADDITIONAL SUPPORT PROVIDED BY

**Ohio Arts  
Council**

**Milton and Sally Avery  
Arts Foundation**

**Martha Holden  
Jennings Foundation**

**Ingram-White  
Castle Foundation**

ART AND RESILIENCE PROGRAMS MADE POSSIBLE BY

**Crane Family Foundation**

This Learning Guide was produced in conjunction with the installation *Eric N. Mack: A Whole New Thing*, on view August 8, 2025–May 24, 2026, and the exhibitions *Vitória Cribb: echoes of a wet finger*, *Ximena Garrido-Lecca: Seedings*, *Naeem Mohaiemen: Corinthians*, and *Hew Locke: Passages*, all on view February 14–May 24, 2026.

Vitória Cribb's video was commissioned by Sharjah Art Biennial 16 and Mercosul Biennial 14. The Wexner Center for the Arts' presentation is organized by Film/Video Studio Director Jennifer Lange. *Ximena Garrido-Lecca: Seedings* and *Eric N. Mack: A Whole New Thing* are organized by the Wexner Center. *Seedings* is curated by Head of Visual Arts Julieta González. *Hew Locke: Passages* is organized by the Yale Center for British Art in collaboration with the Wexner Center and the Museum of Fine Arts, Houston. The Wexner Center's presentation is organized by Julieta González. *Through a Mirror, Darkly* by Naeem Mohaiemen • Commissioned in partnership by the Wexner Center • Commissioned and produced by Artangel • In partnership with Film and Video Umbrella • *Naeem Mohaiemen: Corinthians*, the presentation at the Wexner Center, is curated by Curator of Exhibitions Rebecca Lowery.

ISBN: 978-1-881390-82-4 [print]

ISBN: 978-1-881390-84-8 [digital]

Library of Congress Control Number: 2026931823

© Wexner Center for the Arts at The Ohio State University, the artists, and the authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written consent of the publisher.

[Cover] Hew Locke, *Raw Materials 2*, 2022 (detail). Acrylic on cotton warp satin, with plastic beads, anodized aluminum, synthetic fabric, cotton, and gold Lurex cord, 79 ½ x 66 ½ in. Collection of David and Carol Aronowitz. Image courtesy of the artist, Hales Gallery, and P·P·O·W, New York. © Hew Locke. Photo: JSP Art Photography.

[Back cover] Ximena Garrido-Lecca's *Seedings* (work in progress), a commission at the Wexner Center for the Arts at The Ohio State University, 2025. Image courtesy of the artist. Photo: Camila López.

## WEXNER CENTER FOR THE ARTS

Interim Executive Director and Head of Marketing and Communications

**Cathy Predmore**

Head of Visual Arts

**Julieta González**

Head of Performing Arts

**Nathalie Bonjour**

Head of Film

**David Filipi**

Head of Learning and Public Programs

**Dionne Custer Edwards**

Head of Advancement

**Melanie Mathewes**

Head of Finance and Administration

**April Homolak**

## PUBLICATION

Project Manager

**Jessica Knapp**

Authors

**Sarah Robison and Akeylah Wellington**

Copyeditor

**Jessica Knapp**

Proofreader

**Ryan Shafer**

Graphic Designer

**Nisiqi**

Printer

**Hopkins Printing**

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

This book was printed and bound by Hopkins Printing on acid-free 100-percent postconsumer recycled content paper. The text is set in Fedra Sans and Fedra Serif, designed by Peter Bilak and issued by Typotheque.





FIND EVENT DESCRIPTIONS,  
SCHEDULES, TICKETS, AND MORE  
AT **WEXARTS.ORG**.

Become a member!  
Enjoy special events, free parking,  
discounts, and other benefits.  
Scan the QR code for details.

