



LEARNING GUIDE Fall 2025

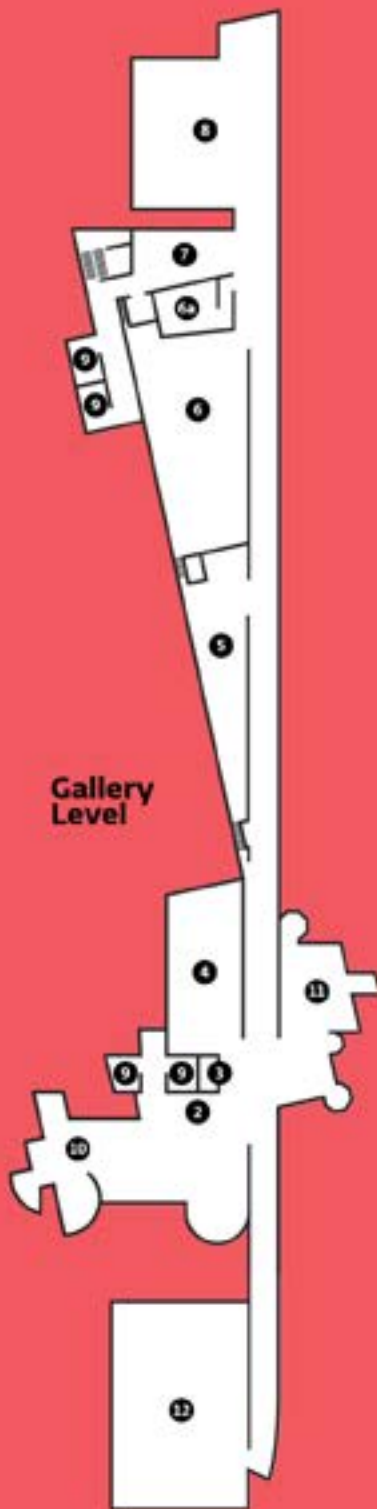
wexner center for the arts AT THE OHIO STATE UNIVERSITY

GALLERY MAP



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WHAT IS THE LEARNING GUIDE?



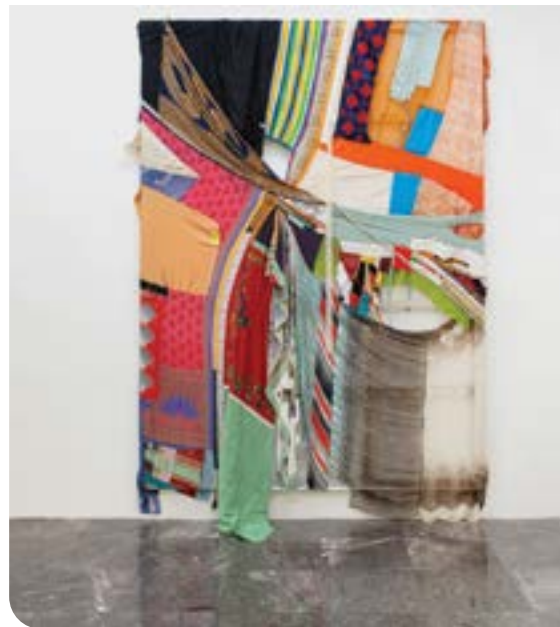
The Learning Guide is an educational resource intended to share information and inspire engagement with the exhibitions at the Wexner Center for the Arts. Artworks are on view within our lobby and our five gallery spaces.

The Wexner Center's lobby features *A Whole New Thing*, a newly commissioned installation by Eric N. Mack. Mimi Onuoha's video *Us, Aggregated 3.0* is featured in our moving-image gallery, The Box, dedicated to the presentation of experimental short films. Gallery A features the exhibition *Nanette Carter: Afro Sentinels*. Gallery B features *Eric N. Mack: All the Oohs, and the Aahs*, continuing from his installation in the lower lobby. Galleries CI, II, and D feature the exhibition *Veronica Ryan: Unruly Objects*.

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 the 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 35. View the Wexner Center calendar at www.wexarts.org/calendar to learn more.



[Opposite] Veronica Ryan: *Unruly Objects*, installation view at the Pulitzer Arts Foundation, St. Louis, 2025. © Veronica Ryan, OBE RA; Pulitzer Arts Foundation; and Alise O'Brien Photography. Photo: Alise O'Brien Photography.

[Center] Nanette Carter, *Destabilizing #9*, 2024. Oil on Mylar, 48 x 61 in.

[Right] Eric N. Mack, *There is No Other Way*, 2022. Silk and wool scarves, cotton apron, Irish linen, rope, ribbon, polyester, felt, cotton shirt, and wool, 10 ft. 8 in. x 7 ft. 4 in. © Eric N. Mack. Courtesy of Paula Cooper Gallery, New York, and Morán Morán, Los Angeles.

LOBBY

Eric N. Mack: A Whole New Thing

August 8, 2025–May 24, 2026

Curator Julieta González

- Take a moment to observe this **sculpture**. How does it interact with the unique **architecture** of the Wexner Center?

A Whole New Thing by Eric N. Mack is a **commission** created specifically for the lobby of the Wexner Center for the Arts.

- Why do you think the artist chose to design this work for this space? What factors might have influenced their choices of material, shape, and **scale**?

To compose his **installations**, Mack drapes, stretches, and suspends **textiles** from the ceiling and walls, creating dynamic works that extend into the viewer's space. These site-specific installations are made to engage with the surrounding architecture, as Mack pushes the boundaries of how artworks interact with the viewer and location in which they are displayed.

[Opposite, above] Eric N. Mack, *Landlord*, 2021 (detail).
Umbrella, wood flagpoles, metal brackets, fabric
collage, and thread, dimensions variable.

[Opposite, below] Portrait of Eric N. Mack, 2021.
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

Mimi Ọnụọha: *Us, Aggregated 3.0*

August 23, 2025–January 11, 2026

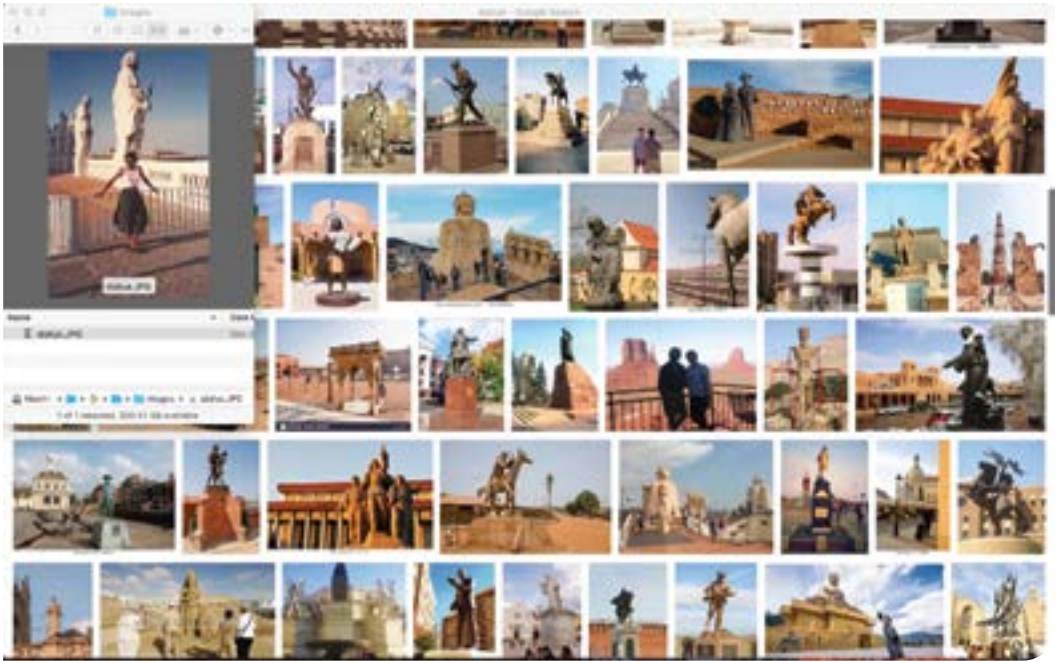
Curator Jennifer Lange

Recall a time that you searched for an image online using Google. Did the results make sense, or did they feel unexpected or off? Even a simple image search can show us how often technology misinterprets human context, nuance, and meaning. At the same time, the assumptions of technology can also tell us something about ourselves.

Us, Aggregated 3.0 (2019) is the third work in the series of the same name (2017–19), that examines the hidden power behind how online algorithms group and sort people. The artist's archival family photos are the starting point for an AI-generated Google reverse-image search, where an image is copied into the search bar rather than text. Previously presented as an interactive webpage and multimedia installation, *Us, Aggregated 3.0* expands this work into an endlessly scrolling video that features the artist's private family photographs paired with their related image results. Google image search uses an aggregated approach, choosing from many different data sets to collect visually similar images. Ọnụọha's work questions the idea that algorithms simply reflect reality, drawing our attention instead to the nuanced differences that make us human. Unexpected results reduce personal history into patterns that serve commercial and industrial purposes.

- ✦ **What defines our connections as families and communities?
Can technology understand these connections?
What do the biases of technology say about the people
who designed the systems?**

Us, Aggregated 3.0 is part of a Columbus-wide exhibition of Mimi Ọnụọha's artwork. To learn more, check out <https://arts.osu.edu/mimi-onuoha>.



Mimi Ọnụọha, *Us, Aggregated 3.0*, 2019 (still). Video; 15:41 mins. Courtesy of the artist.



Mimi Ọnụọha, Australian Centre for Contemporary Art, Melbourne.
Photo: Casey Horsfield.

Mimi Ọnụọha (b. 1989, Parma, Italy) is a Nigerian American visual artist based in Brooklyn, New York. Her work explores the gaps in data collection and the systems that produce them, asking what these absences reveal about power, classification, and technological progress. Using media such as code, video, print, and archival materials, Ọnụọha investigates how data and **machine learning** systems shape—and often misrepresent—human complexity. Her projects expose the social and political assumptions built into digital tools, challenging the notion that technology, including **data technology**, is ever neutral. She is also the cofounder of A People's Guide to Tech, an artist-led organization that creates educational guides and workshops about emerging technology.

EXHIBITION SUMMARY

Nanette Carter: Afro Sentinels

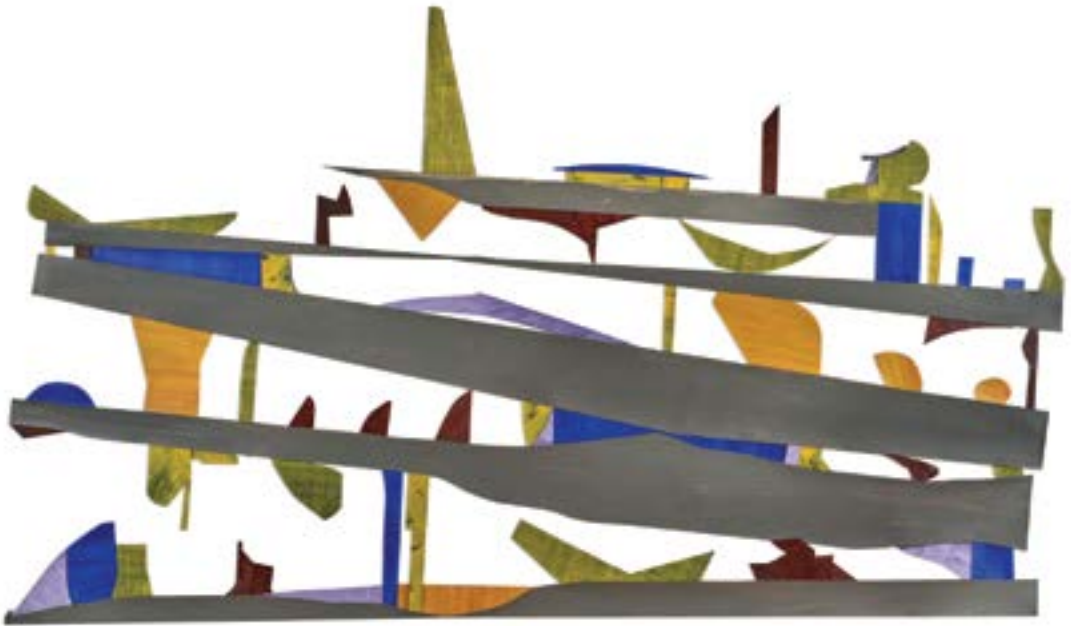
August 23, 2025–January 11, 2026

Curator Rebecca Lowery

In this exhibition, Nanette Carter expands her decades-long investigation of **abstract** form through **multimedia collage** and installation. *Afro Sentinels*, the artist's first exhibition in Columbus since 1992, features recent series paired with new sculptural works commissioned by the Wexner Center.

Carter has developed the technique of painting on industrial Mylar, a durable transparent plastic film originally used by architects to draft building plans. To create her work, she experiments with oil paints to build up layers of color and texture on large sheets of Mylar. Carter then cuts the Mylar into abstract shapes, meticulously collaging them together to create structured **compositions** that are adhered directly to the walls of the gallery. The bottom of each work serves as a ground on which the other shapes stand. They appear to be structures supported by their own footing and acted upon by gravity. These collages push the boundaries of **abstract painting** on canvas toward something more three dimensional. Her new Wex-commissioned sculptures realize the artist's ambition to "come off of the wall" for the first time.

Carter's process is rooted in invention, inspiration, and the movement of the artist's own body. Listening to music, particularly jazz, is an important part of her **practice**. She sees her forms as musical, with colors and textures each having their own tone and character. Although the forms themselves are abstract, Carter's work is driven by current events and the sociopolitical climate of our time. The titles of her series, such as *Shifting Perspectives* and *Destabilizing*, respond to the conflicting societal pressures that impact us all.



Nanette Carter, *Shifting Perspectives #1*, 2022. Oil on Mylar, 5 ft. 3 in. x 9 ft.

- Think about the relationship colors and shapes have to sound. What do colors sound like? What do they feel like?



Nanette Carter.
Photo: George Sierzputowski.

Nanette Carter (b. 1956, Columbus, Ohio) is an American artist. She grew up in Montclair, New Jersey, where she was introduced to art as a child through a painting class at the Montclair Art Museum. She is known for her innovative painted collages on Mylar, which draw inspiration from the history of **Black abstract art**, jazz, and Japanese prints, among other references. Carter holds a BA in Studio Art and Art History from Oberlin College in Ohio and an MFA from the Pratt Institute of Art in Brooklyn, New York. She is a dedicated arts educator and served as a professor of art at Pratt Institute for twenty years, teaching drawing and mixed-media arts. Carter lives and works in New York City.

GALLERY A

Nanette Carter

Abstraction and Meaning

“Working with intangible ideas around contemporary issues has been my motivating force. Reading the news about different developments taking place around the world has turned me into a chronicler of our time. How to present these ideas in an abstract vocabulary of form, line, color and texture is the quest. These are the challenges and creative instinct that intrigue me most.”—Nanette Carter

Our contemporary society is full of tensions. The pace of environmental and societal change is rapid, and personal and political oppositions have reached new highs. The load can feel heavy. How do we navigate unrest in the world around us? How might we communicate our feelings?

To explore some of these questions, Nanette Carter turns to abstract art. Abstract art emphasizes formal qualities of line, color, shape, size, and texture to convey a mood, feeling, or narrative. While each of us will see something different in abstract works like these, our brains automatically associate commonly recognized objects, colors, patterns, or compositions to create meaning.

- **What do you see when you look at each artwork in this gallery? Does the title of the work align with your understanding of that artwork?**

Just as we make our own meaning from abstract forms, the artist has ideas of what the forms might mean. In the series *Shifting Perspectives*, the colors and shapes alternate from one side to the other, precariously balancing against themselves to find stability in the center. For Carter, this visual action mirrors the fluctuations in our personal and societal responses to rapid social change.



Nanette Carter, *Afro Sentinels III*, 2024 (detail). Oil on Mylar, 8 x 33 ft.

Amid all this pressure and uncertainty, how might we support and protect ourselves? The work *Afro Sentinels III*, a wall-sized composition of thin gray, black, and reddish-brown forms, stands guard over the other works in the gallery. For Carter, these forms are protective figures for members of Black and Brown communities globally, sheltering them from injustice in dialogue with contemporary movements of social protest.

- ✧ What helps you balance the demands of your everyday life?
How do you practice resilience in the face of uncertainty?
Who or what protects you?

EXHIBITION SUMMARY

Eric N. Mack: All the Oohs, and the Aahs

August 23, 2025–January 11, 2026

Curator Julieta González

In *All the Oohs, and the Aahs*, Eric N. Mack reimagines abstract painting through an unexpected medium: **textiles**. The essential elements of traditional painting—support (stretcher) and fabric (canvas)—become the starting point from which Mack explores the **materiality** of the medium. Utilizing fabric sourced from around the globe, the artist constructs abstract wall works and architectural installations. Mack collects unique, vintage, and contemporary textiles, each with its own history and “memory” of the place from which it derives and the culture of the people who made it. He stitches, glues, collages, and reworks these fabrics together to create new associations with layers of meaning. Mack considers how the works interact when installed, often extending them beyond the wall to push them into the viewers’ space. For Mack, a painting is more than paint on a stretched canvas; it is a radical form of communication.

Mack is interested in the history of the textiles, as well as their formal qualities, such as color, texture, pattern, weight, and age. His paintings and installations highlight the materiality of each fabric by stretching, pulling, draping, and folding them over one another. The artist’s installations respond to the surrounding architecture by enveloping spaces with fabric just as our own clothing envelops our bodies.

“For me, textile is a completely human language, linked to culture and society.”¹—Eric N. Mack

¹ Gea Politi, “There’s No Doubt about abstraction. A Conversation with Eric N. Mack at Casa Flash Art Ostuni,” *Flash Art*, July 31, 2024, <https://flash---art.com/2024/07/eric-mack/>.



Eric N. Mack, *Landlord*, 2021. Umbrella, wood flagpoles, metal brackets, fabric collage, and thread, dimensions variable.

GALLERY B

Eric N. Mack

The Meaning of Fabric

Take a minute to consider the fabrics that you have interacted with today. What clothing did you choose to wear and why? Where else have you encountered fabric? Fabric is everywhere in our lives, serving an important function to keep us clothed, warm, and protected, among many other things. Many of Mack's sculptures are human scale to further emphasize this function.

➤ Can you imagine wearing any of these artworks?

Mack describes this presence of fabric in our lives as **garment culture**—a necessity to protect our bodies and operate in society—as opposed to **fashion**, which changes on a whim and has a primarily aesthetic purpose. But regardless of purpose, every fabric holds specific meanings. Mack's work invites us to explore the spark of our own memories, drawing together stories and histories that mean something unique to each of us.

➤ What do the fabrics you choose to surround yourself with say about your identity or who you are in the world?

➤ How might what you wear on your body communicate culture?

In addition to textiles, Mack thinks more broadly about **material culture** by incorporating found images from newspapers and magazines as well as found objects into his works. This exploration of material culture is evidenced through the paper cutouts found in the work *We make it easy, you make it home*, where newspaper home advertisements, political articles, and fashion ads are collaged together on an orange moving blanket. How does the idea of home resonate in this work?



Eric N. Mack, *We make it easy, you make it home*, 2020 (detail). Dye and acrylic on paper, index cards, and newspaper on moving blanket, 78 x 70 in. Courtesy of Paula Cooper Gallery, New York, and Morán Morán, Los Angeles.

- What images, music, or fashion bring you a feeling of nostalgia? Do they inform your identity today?
- How has culture changed or stayed the same?

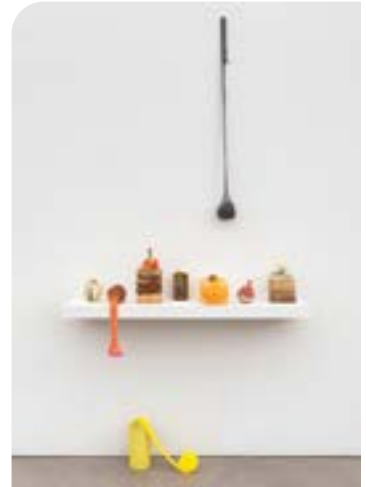
EXHIBITION SUMMARY

Veronica Ryan: Unruly Objects

August 23, 2025–January 11, 2026

Curator Tamara H. Schenkenberg,
coorganized with Julieta González

Veronica Ryan: Unruly Objects is the first **survey exhibition** in the US of the Montserrat-born British artist Veronica Ryan. This exhibition features over 100 artworks representing more than four decades of her practice, including sculptures, textiles, and works on paper. Ryan is a sculptor and multimedia artist. Her works merge traditional artistic materials and **media** such as plaster, bronze, marble, drawing, and photography with found natural and manufactured objects. Much of Ryan's work is drawn from her lived experience as part of the **Windrush generation**, a term used to describe people from Caribbean countries who emigrated to the UK starting in 1948 through 1971 to rebuild Britain after the Second World War. Ryan migrated with her family from the island of Montserrat, a British Overseas Territory, to London when she was an infant. Throughout her work, personal memories and associations give way to broader global histories of **diaspora**, examining ideas around migration, displacement, islands and the **archipelago**, and delineations of space. Ryan is also interested in the transfer of ancestral crafts and food cultures. Finally, she collects and repurposes found objects, including plastic bottles, food containers, seeds, fruits, and pods. Ryan often explores innovative solutions to group, contain, or display these objects, layering multiple items—and the ideas associated with each of them—on top of each other or one within another. The juxtaposition of natural and manufactured materials brings forth discussions around environmentalism; human impact; and our greater physical, mental, and social well-being.



[Left] Portrait of Veronica Ryan.
Courtesy of Alison Jacques, London.
Photo: Lisa Whiting Photography.

[Right] Veronica Ryan, *Entangle/Disentanglement*, 2017–22.
Fossilized coral, bandage, bronze, crocheted fishing line, Sculpey, tea-stained Hydrocal, thread, Portuguese pink marble, hairnet, pin cushion, pins, and stainless-steel hook, dimensions variable, shelf: 3 x 48 x 12 in.

The artworks in this exhibition have been arranged into a series of subthemes present in Ryan's work. These themes are life cycles and relationships, architecture and interior spaces, containers and materials, pillows, mourning and healing, excess and abundance, and the idea that a seed is never just a seed. Ryan's work allows for fluctuation, both in material and in meaning. These art objects can be many things at once: functional and aesthetic, inside and outside, natural and manufactured, personal and social.

Veronica Ryan, OBE RA (b. 1956, Montserrat) is a **Turner Prize**–winning British artist who works in sculpture, drawing, textile, and installation. Ryan combines materials into unexpected new forms, stacking, sewing together, or containing them within vessels that carry layers of meaning. Her works explore personal and cultural memory through histories of the Afro-Caribbean diaspora, food, health, and the environment. Ryan lives and works in both New York City and the UK.

GALLERY C I

Veronica Ryan

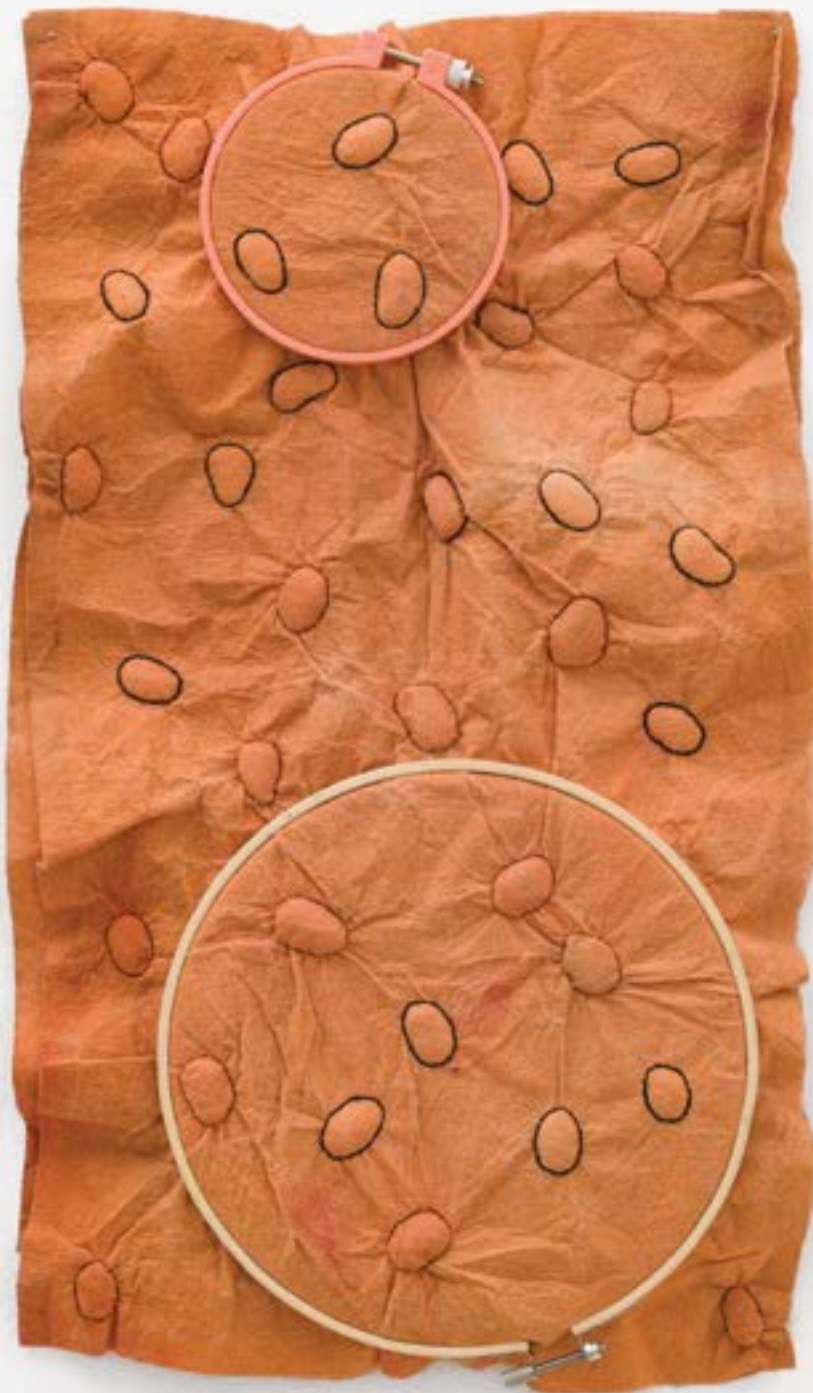
Investigating Details

- ✎ **Take a minute to investigate the art objects in this gallery. Does the term “unruly” seem fitting to you? How else might you describe them?**

At first glance, we see dozens of colorful objects, many of them handcrafted, reworked, or replicated in a variety of artistic mediums. Some may be familiar to us, while others are mysterious. Together, these works encourage our sense of curiosity, inviting us closer to investigate their details and uncover meaning within them.

Many of them reference the artist’s personal memories, such as the collection of heirloom family photographs. Cultural inheritance, or the passing down of generational knowledge or skills, is an important idea for Ryan, which is particularly evident in her handsewn artworks. Ryan learned how to sew, crochet, and knit from her mother—a craft that she continues to explore across her works. Pillows, quilts, nets, pincushions, curtains, and doilies all appear as textile elements that not only soften, comfort, or support, but weave together layers of memory and meaning. Ryan’s textile works often incorporate natural elements—like seeds sewn directly into the fabric or natural dyes—that add more layers of cultural, personal, or environmental meaning. The form of the pillow is particularly important for Ryan, evoking a dreamlike state while also making connections to medicine, the body, and processes of healing. This balance of mind and body, as well as internal versus external, can be found in her other works too.

- ✎ **Consider how these artworks are installed. Are they gathered together in groups, displayed on shelves, set on tables, laid on the floor, or suspended from the ceiling? What can we learn about an artist by the ways that they choose to display their work?**



Veronica Ryan, *Collective Moments III*, 2000–22.
Fabric, broad beans, clay, thread, and embroidery hoop, 18 1/2 x 11 x 1 5/8 in.
Courtesy of Fitzwilliam Museum, Cambridge, UK.
© Veronica Ryan, OBE RA.
Photo: Michael Brzezinski.

GALLERY C II

Veronica Ryan

Place and Heritage

- When we leave a place, does it ever really leave us?
What places do you carry with you?

The places we inhabit—where we are born, where we live, and where we travel—help to shape our identities. Each place has characteristics that become embedded within us in both big and small ways. A place has its own population, with specific cultures and customs and unique natural resources. Places, like the people who inhabit them, transform over time, shifting in response to environmental or social changes.

- How do we hold on to the memory of a place?
How might we explore memory and healing after
the loss of an important place?

The island of Montserrat plays an important role in shaping Veronica Ryan's artwork. She was born on the island but raised far away in the UK. She only returned to Montserrat once in her life, before a devastating volcanic eruption between 1995–97 destroyed much of the island, including her hometown, the capital of Plymouth. Ryan commemorates the island of Montserrat and her own family heritage in the work *Quoit Montserrat*. Created just three years after the volcanic eruption, this work features a large slab of marble embedded with 13 cast-silicone replicas of soursop fruits. A quoit is a type of prehistoric underground tomb found in Cornwall in the UK while soursop is native to Montserrat. For Ryan, soursop, breadfruit, custard apple, and other tropical produce hold memories of shopping for Caribbean native fruits with her mother at markets in the Hackney neighborhood in London. These fruits are a symbol of the Caribbean diaspora's visibility in the UK, their long journey to faraway marketplaces mirroring the movement of people across oceans and borders.

[Right] Veronica Ryan, *Sans*, 1983.
Graphite on paper, 18 1/2 x 25 1/2 in.
Courtesy of Alison Jacques, London,
and Paula Cooper Gallery, New York.
© Veronica Ryan, OBE RA. Photograph
by Alise O'Brien Photography.

[Below] Veronica Ryan, *Quoit*
Montserrat, 1998. Carrara marble and
silicone rubber, 12 x 48 x 20 1/16 in.
Courtesy of Tate, presented by the
artist, 2001. © Veronica Ryan, OBE RA.
Photo: © Tate.



GALLERY D

Veronica Ryan

Seeds and Possibilities

- Consider the possibilities of seeds. Where do they come from? What do they hold? How do they travel? What activates them? How can seeds be a metaphor for other processes in life?

Seeds are all around us. They are the vessels of genetic information for plants, holding the potential for the next generation of new life. Seeds are also built to travel, dispersed by natural or manufactured elements to spread a plant to new locations. Many of these characteristics of seeds—including containment, dispersal, inheritance of information, nourishment, and growth—can be seen across Veronica Ryan’s art practice. Even seed containers like pods and cones reappear often in her work.

But a seed is never just a seed. A good example of this can be seen in the work *Sweet Dreams are Made of These*. In this sculpture, Ryan assembles a pile of pastel, cast-ceramic cocoa pods in the center of a **jute** mat. The work’s title and the enticing candy-colored shells of these pods allude to the coveted product that can be made from the seed, chocolate, but also to the complex economic and social implications of cocoa farming.

The recurring theme of the seed can bring us back to greater themes of containment versus boundlessness. Seeds are containers, but in many of the artworks in this gallery, they are also being contained by something else. Some of the seeds spill out or break free, possibly even sprouting within the artwork itself.



[Left] Veronica Ryan, *Sweet Dreams are Made of These*, 2021. Installation view in *Still Lives* at The Hepworth Wakefield, 2024–25. Glazed ceramic stoneware and jute mat, 5 7/8 x 83 7/8 x 83 7/8 in. Presented by the Contemporary Art Society through its Special Partnership with the Henry Moore Foundation, supported by Cathy Wills, 2022/23. Wakefield Council Permanent Art Collection (The Hepworth Wakefield). Courtesy of The Hepworth Wakefield. © Veronica Ryan, OBE RA. Photo: George Baggaley.



[Right] Veronica Ryan: *Unruly Objects*, installation view at the Pulitzer Arts Foundation, St. Louis, 2025. © Veronica Ryan, OBE RA; Pulitzer Arts Foundation; and Alise O'Brien Photography. Photo: Alise O'Brien Photography.

- **We might ask, what does it mean to contain something? What happens when something spills out of its container? When it crosses borders or boundaries? Where else do you see these themes play out in this gallery? In your own life?**

Dialogues between

the Exhibitions on View

The multimedia collages, sculptures, and installations of Nanette Carter, Eric N. Mack, and Veronica Ryan are unique to each artist, yet they have many threads that weave them together. All three artists emphasize the material qualities of their work—experimenting with new media, techniques, and formal strategies to transform everyday materials into art. All three artists work in the tradition of abstract sculpture and painting, learning from the past while simultaneously pushing the limits of these art historical genres. Through their **inventive** abstract forms, each of these artists explores their own personal and cultural memories as part of the African **diaspora**, while also commenting on greater social, environmental, and political issues of our time. Together, the works of Carter, Mack, and Ryan encourage us to explore abstract thinking around our past and present to imagine better possible futures. What creative solutions might you discover to address the issues that are important to you in our world today?



Eric N. Mack, *The bell rings and the pendulum swings*, 2018. Silk, tulle, polyester, cotton, and leather, 89 x 48 x 24 in. Photo: EPW Studio / Maris Hutchinson.



Veronica Ryan, *Territories*, 1986. Oil and graphite on paper, 21 1/4 x 29 1/8 in. Photo: Kettle's Yard.

CONNECTING THEMES

Materiality

How many different materials can you find in these exhibitions? Are these materials something you would consider art? Why or why not?

.....

Pick one material in the space. How is that material being used? What else could it be used for?

.....

Why might an artist choose to explore the formal qualities of a material before determining the **concept** behind their work? What opportunities does experimentation with materials hold for an artist?

.....

How are our bodies invited to interact with these artworks? Are they scaled to respond to our presence?

.....

How do we associate meaning with materials? How does this meaning translate to storytelling through materials?

.....

When are you most inventive?

Memory

Recall a memory from your childhood. What sights, sounds, colors, textures, or scents bring you back to that moment? How do you recall you felt in that moment?

.....

Is there an object that holds a powerful personal memory for you? Is there an object that holds powerful social or collective memory in your community? How do objects "hold" memory?

.....

What do gaps or slippages in memory reveal? What is significant about the things that we remember versus the things that we forget? What helps us remember? What happens when we remember something that we have forgotten?

Diaspora

What do we carry with us when we move from one place to another? What do we carry from the past to the future? What do we leave behind?

.....

What is an origin story? What do you know about your origin story? How does it shape who you are today?

.....

Consider how you relate to culture. What cultures were you born into? What cultures do you choose for yourself?

.....

How is cultural memory formed? What memories sustain us over distance and time? How do we care for cultural memory?



Nanette Carter, *Shifting Perspectives #8*, 2024. Oil on Mylar, 6 ft. x 12 ft. 5 in.



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



GUIDED ACTIVITY

Mixed-Media Associations

Nanette Carter, Eric N. Mack, and Veronica Ryan all explore materiality, or the physical qualities of the artistic media that they use, to create meaning that resonates with personal and societal connections. In this activity, you are invited to create your own mixed-media artwork inspired by an aspect of your own identity or a current sociocultural issue that is important to you.

STEP 1

SELECT YOUR MATERIALS

Choose three to five found materials that have personal significance to you to make your artwork. These materials could be any object, natural or manmade, flat or three dimensional, that you are drawn to. Consider your choices carefully. What color, texture, shape, size, and value are your objects? What is it about these materials that you connect with? Do they spark a memory for you?

STEP 2

ASSEMBLE YOUR MATERIALS

Combine your materials into a single two-dimensional collage or three-dimensional sculpture. Consider how the materials might relate to one another, both physically and in their meaning. How might these materials be attached? Do they need an additional support or adhesive? What happens when you change the placement of each object? Play with the **principles of design**: pattern, scale, balance, emphasis, movement, repetition, and unity. Try several combinations until it feels right to you.



Veronica Ryan: *Unruly Objects*, installation view at the Pulitzer Arts Foundation, St. Louis, 2025. © Veronica Ryan, OBE RA; Pulitzer Arts Foundation; and Alise O'Brien Photography. Photo: Alise O'Brien Photography.

STEP 3

ENHANCE YOUR ARTWORK

Experiment with adding other art materials like paint, marker, crayon, pastel, clay, or paper to enhance your artwork. How might the addition of another material make your piece more cohesive?

STEP 4

SHARE YOUR WORK

Share the meaning of your artwork with others. Give your artwork a title. Write a short artist statement that explains the significance of your work. How do the materials that you chose tell a story about who you are or what you stand for?

GLOSSARY

abstract: Nonrepresentational or nonfigurative art that does not seek to replicate objects from life. In art, abstraction emphasizes the formal qualities of an artwork, like line, color, shape, and texture, to create meaning.

abstract painting: In art history, a modern art movement that developed in the early 20th century and explored nonrepresentational imagery in painting. Abstract painters including Helen Frankenthaler, Wassily Kandinsky, Hilma af Klint, Piet Mondrian, and Jackson Pollock emphasized the formal and material qualities of their paintings to create meaning.

archipelago: A geographical term for a group of islands scattered together. The Archipelago is also a theoretical social systems concept based on the idea of the “island” as being unique, yet reliant on other islands around it.

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

Black abstract art: A modern art movement of the mid-20th century to the present that celebrates the work of artists of African American or African descent working in nonrepresentational art. Prominent artists include Romare Bearden, Ed Clark, Melvin Edwards, Sam Gilliam, Norman Lewis, Alvin D. Loving Jr., Alma Thomas, and Jack Whitten. Black artists were not regularly shown in American art museums and galleries until the 1950s. This work continues to be discovered, researched, and displayed in the global art-historical context.

collage: A two-dimensional artwork made from a collection of flat images or objects composed into a single piece. An **assemblage** is a collage that includes three-dimensional objects.

commission: In art, the act of paying an artist to create a new work, often for a specific location, purpose, or owner. The completed work 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.

concept: The idea behind or meaning of an artwork.

data technology: Tools, systems, or processes used to collect, manage, and analyze data.

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

fashion: A culturally determined style of dress or adornment (and the worn objects themselves) that society deems is relevant to the contemporary moment. Fashion can be an outward expression of personal style or social status. It can change quickly, through trends, or can be sustained over long periods of time.

garment culture: The significance of clothing as both a functional and cultural object of necessity.

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.

inventive: The creative process of experimentation and discovery, often trying something unusual or unexpected, to create something new.

jute: A coarse, durable, plant-based fiber derived from plants of the mallow family. Jute fiber is often woven into textiles and used for packaging, such as bags for farming or agriculture, or domestic purposes, including rugs and decor.

machine learning: A technological field of study that explores artificial intelligence (AI) that is designed to follow algorithms to learn patterns of human behavior and then complete tasks without specific instructions.

material culture: The physical production and collective understanding of objects by a culture of people. Material culture can encompass printed materials, three-dimensional objects, or built structures.

materiality: Emphasis of the physical qualities of the materials that a work of art is made from.

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

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, including but not limited to visual art (painting, drawing, sculpture, etc.), performance, music, design, or film. Multidisciplinary artists may also work in other fields outside of fine arts, like science, technology, or the humanities.

multimedia: Made from more than one artistic media, including paper, paint, clay, stone, textile, found objects, or other materials. The media could also be nonphysical artistic media, including sound, video, or performance.

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 considers it a work of art. In the history of art, paintings were traditionally painted on wood, stretched canvas, or directly onto walls, but modern and contemporary artists have challenged the assumption that paintings are always flat, two-dimensional objects.

practice: In art, practice refers to an artist's ongoing body of work, including their concepts and ideas, methods, personal style, or preferred materials used for art making.

principles of design: These include balance, emphasis, movement, pattern, repetition, proportion, rhythm, variety, and unity. They are a set of organizing tenets that artists use to make decisions while composing and creating their art.

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

sculpture: A three-dimensional art object.

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

Turner Prize: An annual art prize awarded to a contemporary British artist by Tate Britain museum. The Turner Prize, named after painter J. M. W. Turner, is one of the most highly regarded prizes in the visual arts. It comes with an exhibition of works and a monetary award.

Windrush generation: Refers to a group of people who were asked to emigrate from Caribbean Islands to the UK between 1948 and 1971 to support the rebuilding of Britain after the devastation of the Second World War (September 1, 1939–September 2, 1945). It is named for the HMT Empire Windrush, one of the largest and earliest ships used to transport people from countries including Trinidad, Jamaica, Mexico, Montserrat, and Bermuda to Tilbury, Essex, near London.

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Learning Guide with us!



CURATORS' BIOGRAPHICAL NOTES

Julieta González, head of Visual Arts at the Wexner Center and curator-at-large at the Museu de Arte Moderna 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 Moving Image 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.

Tamara Schenkenberg is an independent curator and writer. She was a curator at the Pulitzer Arts Foundation in St. Louis (2017–25), where she organized major exhibitions on the work of Ruth Asawa, Hannah Wilke, Medardo Rosso, and Zarina, in addition to overseeing site-specific commissions. Her primary focus is on modern and contemporary art, with research interests in identity and displacement, as well as feminist practices. Schenkenberg is a Fulbright scholar and earned her PhD in art history from the University of Wisconsin-Madison.

RELATED PUBLIC EVENTS

EXHIBITIONS OPENING AND TALK

Friday, August 22, 2025

**Talk: Nanette Carter, Eric N. Mack, and
Veronica Ryan**

**Moderated by Sampada Aranke,
associate professor of art history and
comparative studies at Ohio State**

5:30–6:15 PM in Film/Video Theater

Opening Reception

6:30–10 PM

in Lower Lobby and Galleries

FILM

Monday, September 22, 2025

L'île veilleuse (The Vigilant Island)

4 PM in Film/Video Theater

Wednesday, September 24, 2025

Filmmaker Euzhan Palcy in person

Sugar Cane Alley

7 PM in Film/Video Theater

Friday, September 26, 2025

Filmmaker Euzhan Palcy in person

A Dry White Season

7 PM in Film/Video Theater

Thursday, October 23, 2025

*We Were Here: The Untold Story of Black
Africans in Renaissance Europe*

6 PM in Film/Video Theater

PERFORMING ARTS

Thursday, September 18, 2025

Etienne Charles & Creole Soul

7 and 9 PM in Performance Space

Friday, October 10 and Sunday, October 12, 2025

Old Man and the Sea

October 10 | 7:30 PM and October 12 | 2 PM
in Mershon Auditorium

Wednesday, November 5, 2025

Marion Ramirez and Ojeya Cruz Banks:

Mareas/Tides

7 PM in Performance Space

Sunday, November 16, 2025

**Counterpoints: Exhibitions-Inspired
Performance**

3 PM in Galleries

TALKS & MORE

Thursday, October 9, 2025

**Mimi Onuoha and Simone Browne
in Conversation**

4:30 PM in Film/Video Theater

Scan the QR code
to visit wexarts.org
for details.



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[Cover] Eric N. Mack, *Landlord*, 2021 (detail). Umbrella, wood flagpoles, metal brackets, fabric collage, and thread, dimensions variable.

[Back cover] Nanette Carter, *Shifting Perspectives #7*, 2024. Oil, oil stick, and pencil on Mylar, 84 1/2 x 30 in.

This Learning Guide was produced in conjunction with the exhibitions *Eric N. Mack: A Whole New Thing*, on view August 8, 2025–May 24, 2026, and *Eric N. Mack: All the Oohs, and the Aahs*, on view August 23, 2025–January 11, 2026; *The Box: Mimi Onuoha: Us, Aggregated 3.0*, on view August 23, 2025–January 11, 2026; *Nanette Carter: Afro Sentinels*, on view August 23, 2025–January 11, 2026; and *Veronica Ryan: Unruly Objects*, on view August 23, 2025–January 11, 2026, coorganized by the Pulitzer Arts Foundation and the Wexner Center for the Arts. The exhibition is curated by Tamara H. Schenkenberg, curator, with Molly Moog, curatorial assistant, Pulitzer Arts Foundation. The presentation at the Wexner Center for the Arts is organized by Schenkenberg and Julieta González, Head of Visual Arts.

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