

An abstract painting featuring thick, expressive brushstrokes in a palette of red, black, light blue, and white. The composition is layered and textured, with various shapes and lines overlapping. The text '2019 SECA Art Award' is centered in the middle of the image.

2019
SECA
Art Award



San Francisco Museum of Modern Art

2019 SECA Art Award

KENYATTA A.C. HINKLE

SAHAR KHOURY

MARLON MULLEN

Edited by
Linde B. Lehtinen
and Nancy Lim

2018-19 SECA Council

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**We would like to thank the following finalists
for participating in the 2019 SECA Art Award
selection process:**

Sadie Barnette

Craig Calderwood

Sofía Córdova

Brett Goodroad

Nicki Green

Kunlin He

Porpentine Charity Heartscape

Kenyatta A.C. Hinkle

Sahar Khoury

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FOREWORD

The San Francisco Museum of Modern Art (SFMOMA) is proud to display vital works of modern and contemporary art from across the globe, but we are first and foremost a museum rooted in the city of San Francisco and the wider Bay Area. It is our commitment to the community that makes this particular exhibition and publication such a privilege to present. In 1967 the Society for the Encouragement of Contemporary Art (SECA) introduced an award to commend notable Bay Area artists who had not yet been accorded substantial recognition by major institutions. Since then it has become a cornerstone of the programming at SFMOMA, highlighting outstanding work by more than ninety local artists. This year we are again delighted to invite audiences to encounter some of the most remarkable talents shaping the future of art in our region. I am honored to congratulate Kenyatta A.C. Hinkle, Sahar Houry, and Marlon Mullen, the recipients of the 2019 SECA Art Award.

In the spirit of SECA's mission, these awardees offer distinctive visions informed by their profound curiosity about and engagement with their immediate surroundings and communities. Drawing upon the artist's intensive study of social and cultural criticism, Hinkle's work—from layered collages and provocative performances to multifaceted installations—explores how buried or unacknowledged aspects of the past surface in both individual and collective experiences today. Her excavations give voice to narratives often dismissed in mainstream accounts of history. Houry creates complex and inviting sculptures by combining familiar artists' materials, including resin, clay, and papier-mâché, with found and fabricated items. In doing so, she aims to accommodate a rich multiplicity of objects and to explore wholly new formal possibilities. We also see our world anew through Mullen's paintings—bold translations of the covers of publications such as *Artforum* and *Art in America*. These

abstract, imaginative compositions, replete with daring graphics defined by color, are expansive interpretations of magazine imagery, offering those who encounter them a revelatory optical experience.

The SECA Council members laid the organizational foundations for this year's SECA Art Award and showed extraordinary dedication throughout the selection process. I would like to thank the 2019 SECA Co-Chairs, Heidi Braverman and Aimee Le Duc; the SECA Art Award Co-Chairs, Alexis Gordon, Cynthia Kagay, and Cynthia Loukides; and the SECA Council members who volunteered their time and energy. We are grateful for the tremendous work and good cheer of Laura Cunniff, Senior Development Associate, SFMOMA, who served as liaison between SECA and the museum. I also extend deep gratitude, on behalf of SFMOMA, to illy and SECA for generously funding this exhibition.

The 2019 SECA Art Award co-curators, Linde B. Lehtinen, Assistant Curator of Photography, and Nancy Lim, Assistant Curator of Painting and Sculpture, demonstrated exceptional commitment to the process of selecting these artists and showcasing their work. The exhibition and catalogue would not have been possible without their passion and insight. The curators join me in thanking Marlon Mullen for contributing artwork for the cover of this publication, which was beautifully edited by Brianna Nelson, Publications Associate, and overseen by Lucy Medrich, Editor. The dynamic design of the book and exhibition graphics is the work of Jody Hanson, Senior Designer.

We are indebted to Janet Bishop, Thomas Weisel Family Chief Curator and Curator of Painting and Sculpture, for her longstanding dedication to SECA. We would also like to thank Janet Alberti, Deputy Museum Director for Administration and Finance,

and Nan Keeton, Deputy Museum Director for External Relations, for their support of this undertaking. The curators and I extend our gratitude to the many other talented SFMOMA staff members who contributed their efforts and energy to this endeavor: Layna White, Sriba Kwadjovie Quintana, and Don Ross in Collections Information and Access; Cody Naganuma and Paradise Osorio in Painting and Sculpture; Michelle Barger and Amanda Hunter Johnson in Conservation; Chad Coerver, Claudia La Rocco, Tomoko Kanamitsu, Gordon Faylor, and Claire Bradley in Education and Community Engagement; Jacqueline Rais, Anna Schember, Caroline Stevens, John Robinson, Ana Hernandez, Adele Aschehoug, Lindsay George, Haley Pangan, Elizabeth Waller, Richard Havens, Noah Pilchen, Katy Lack, and Amanda Spector in Development; Emily Lewis, Jillian Aubrey, David Funk, and Tanya Gayer in Exhibitions; Sarah Choi in Exhibition Design; Steve Dye in Exhibitions Technical; Brandon Larson, Joshua Pieper, James Chronister, Ryan Onstine, Matt Lopez, and Joey Enos in Installation;

Erica Gangsei, Erin Fleming, and Dia Felix in Interpretive Media; Jill Lynch, Clara Hatcher Baruth, Cristina Chan, Sara Murphy, Emma LeHocky, and Malia Maynard in Marketing and Communications; Anne-Marie Conde in the Museum Store; Sienna Freeman, Walter Logue, Christo Oropeza, and Tim Tengonciang in Operations; Olga Charyshyn and Eliza Chiasson in Registration; Emily Quist and Ginger Davis in Visitor Experience; and Jennifer Snyder, Vincent Sulit, Julie Lamb, and Ana Fox-Hodess in Digital Experience. Their collective engagement and devotion was crucial. Finally, we would like to thank Alison Saar, Ruby Neri, Alicia McCarthy, Anne Walsh, Lawrence Rinder, Andrés Cisneros-Galindo, and Tim Buckwalter for their contributions to this publication, and we once again commend Hinkle, Khoury, and Mullen for their remarkable work.

Neal Benezra

Helen and Charles Schwab Director, SFMOMA

INTRODUCTION

The SECA Art Award engages directly with the local community and serves as a unique platform for emerging or under-recognized artists. We are honored to present the work of this year's recipients—Kenyatta A.C. Hinkle, Sahar Khoury, and Marlon Mullen—in a vibrant exhibition and publication. The selection process began with a comprehensive review of more than two hundred submissions, from which we identified sixteen finalists working in all mediums. Over several weeks we made studio visits with SECA members across the Bay Area, from Bolinas to Dogpatch, Oakland to Millbrae, demonstrating the range of spaces and breadth of terrain in which these artists are thriving. We extend special thanks to all the talented nominees who devoted their time, passion, and consideration to this endeavor.

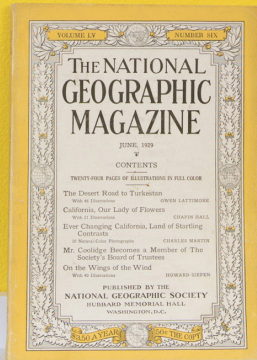
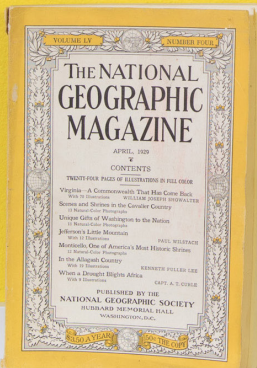
In the course of determining the three awardees, we spent a great deal of time discussing how this exhibition could convey new perspectives and reflect the diverse character of the Bay Area art landscape. Hinkle, Khoury, and Mullen develop extraordinary works from their materials, which range from found objects, paint, photographic postcards, and papier-mâché to ink, cement, and soap. Although their approaches and conceptual concerns differ, the synchronies among their practices reveal themselves in striking ways. Hinkle and Khoury operate in similar modes of repair and resurfacing—of histories, objects, and memories; Mullen and Hinkle are masterful explorers of colors' optics and political valences, respectively; Khoury and Mullen revel in transfiguring real-world sources into dynamic forms. All three are experiencing richly deserved visibility and are expanding the scope and complexity of their work in ways we hope the SECA Art Award will only elevate.

For this publication we gathered a chorus of different voices that have animated each artist's life, including conversations with the awardees' close friends and mentors, as well as short texts that reflect personal influences or years of intimate observation. By incorporating these viewpoints, our goal is to provide an illuminating glimpse into not only their sensibilities and creative visions but also their support networks and lives as residents of the distinctive ecosystem that is the Bay Area.

As many of us are acutely aware, issues of sustainability and the material conditions of life in this region are of persistent concern. Artists, critics, teachers, and the many art workers who bolster our civic institutions face relentless budget and programming cuts, rising living costs, and continuous tensions between corporate influences and community interests. But art's capacity to respond to such matters is manifold, from offering moments for reflection to cultivating new kinships and dialogues. Through art, we find unconventional paths and hold fast to their possibilities. It is in this spirit that we celebrate both the tradition of the SECA Art Award and this year's outstanding recipients, who embody the originality, rigor, and ingenuity that keep the culture of the Bay Area so resilient.

Linde B. Lehtinen
Assistant Curator of Photography, SFMOMA

Nancy Lim
Assistant Curator of Painting and Sculpture, SFMOMA



KENYATTA A.C. HINKLE



Opposite: Installation view of *Kentifications: Convergent Truth(s) and Realities*, Weingart Gallery, Occidental College, Los Angeles, February 8–March 11, 2018

01 Kenyatta A.C. Hinkle, *The Givers*, from *The Uninvited Series*, 2013. Glitter, acrylic paint, glass beads, and gel medium on inkjet print, 30 x 20 in. (76.2 x 50.8 cm). Courtesy the artist

Kenyatta A.C. Hinkle first saw Jacob Lawrence's series *Frederick Douglass* and *Harriet Tubman* (both 1938–40) in grade school, on a class trip to the Speed Art Museum in Louisville, Kentucky. The way Lawrence made space for the often-unacknowledged histories of Black culture and identity with these vivid tempera paintings, which convey the struggles and achievements of the two African American abolitionists in epic narrative, would inspire her own interdisciplinary art practice. Today, Hinkle refers to the traces of the past embedded in our contemporary experience as the “Historical Present,” a credo for engaging with people, memories, and places that permeates all of her paintings, drawings, performances, writings, and installation work.

Hinkle conjures the unseen through her art. Rooted in extensive research on race and gender, her projects investigate how Black bodies and images have been misrepresented, distorted, and exploited by various mechanisms of power throughout history. For *The Uninvited Series* (2008–present) she mines institutional archives, the internet, and eBay for nineteenth-century postcards and cartes de visite from colonial West Africa, many of which depict indigenous people as specimens and reinforce Eurocentric perceptions and stereotypes. Hinkle disrupts, reverses, and interrogates the colonial gaze by manipulating these images—often enlarging them and then applying

materials such as ink washes, acrylic paint, and glitter as a form of “armor” for the figures (fig. 1).¹ This dynamic mark making accords them astonishing agency and presence. Her interventions extend to collaging microscopic views of chlamydia, gangrene, and spermatozoa onto their bodies to portray illnesses associated with the spread of colonialism (fig. 2) and incorporating cutouts from vintage *National Geographic* magazines, which offer representations of both European and non-Western cultures to extricate and reassemble. For instance, a spread depicting deep crimson whale blood on a beach is pinned to Hinkle's studio wall near an image of a British equestrian wearing bright red riding gear, juxtaposing disparate cycles of violence and discipline.



02 Kenyatta A.C. Hinkle, *The Sower Pt. II*, from *The Uninvited Series*, 2016. Paper, poly film, acrylic paint, and india ink on wood, 24 x 24 in. (61 x 61 cm). Courtesy the artist

Hinkle also employs different scales and materials to alter our experience of these pictures. She prints some on poly film, giving the postcard images a transparency akin to that of photographic negatives. When she enlarges the scanned photographs, they often become pixelated. For Hinkle, these imperfect transfers and digital disintegrations cause “blips within the narrative . . . and disrupt [ethnographic images] as a form of truth.”² The processes of replication, cutting, and layering make the completed works vibrate and chatter while registering an uneasy convergence of original and copy.

For part of her installation at SFMOMA, *THEY* (2019), Hinkle turns her attention to architectural forms as monuments of colonial agency. Using postcards of government buildings, churches, and police stations in places such as Nigeria, she considers how these structures impose on the landscape and reveal tensions between native environments and colonial expansion. Bold colors are a central feature of her work, often triggering visceral associations. For *THEY* she applied cadmium red paint, a toxic yet alluring substance, to multiple surfaces throughout the gallery to evoke a mixture of “blood and sun.”³

Hinkle finds that the “unrested images” she unearths among fragile layers of history insist on distinct forms of witnessing and care, as well as intense communication.⁴ Sometimes papers or items in her studio mysteriously shift or fall to

03 Kenyatta A.C. Hinkle,
selections from the series
The Evanesced, 2016–present.
India ink, watercolor, chalk,
and glitter on paper, various
dimensions. Courtesy the artist



the ground, as if to assert, “I need you to do this for me” or “Take me here.” She also regularly consults her comprehensive collection of art history books, cultural studies, and literary texts, even using the weight of the volumes to flatten and join pasted collage fragments.

In the series *The Evanesced* (2016–present) the artist makes what she calls “un-portraits” responding to the persistent erasure of Black womxn through human trafficking, kidnapping, murder, and other traumas.⁵ These sketches seem to morph and swell as the Black femme body emerges in a sequence of physical and mythical states—squatting, swirling, or blowing dark smoke; with multiple limbs, heads, or breasts (fig. 3). In a process of releasing the frenetic energy that





Opposite: 04 Kenyatta A.C. Hinkle, *The Evanesced: The Retrieval #46/#68*, 2018. India ink on poly film, 40 x 20 in. (101.6 x 50.8 cm). Courtesy the artist

05 Kenyatta A.C. Hinkle, *The Retrieval*, 2008–present. Performance at San Francisco Arts Commission Gallery, April 7, 2018

06 Kenyatta A.C. Hinkle, *The Cross Examination* (formerly *How Long Can I Keep My Mouth Wide Open Like a Beast*), 2010–present. Performance at the artist's studio, Los Angeles, ca. January 7, 2014

animates each form, Hinkle applies india ink with handmade brushes fashioned from objects found in nature, such as twigs or moss, while listening to blues and hip-hop music. These gestures of salvage and retrieval also surface in her technique of overlaying drawings (fig. 4), which she refers to as “utilizing chitlins,” comparing her materials to the leftover parts of pigs that were given to enslaved Black people and are now considered a delicacy: “I’m always culling all of these leftover parts from history, from my own archives, and metaphors . . . to make these remixes, collages, palimpsests of different things.”⁶

Hinkle further sifts and reorders the residue of history through her project *Kentifrica* (2010–present), its title a reference to her home state of Kentucky and her ancestry in West Africa. Comprising both physical objects and a broader discourse in which geographies are reconceived, this liminal territory is activated through community gatherings, special rituals, and installations that reconfigure how cultural identity and place are constructed (page 6). Origins, codes, and systems of knowledge collapse to reveal the complexities of diaspora and migration.

Throughout her practice Hinkle communicates a deep sense of intuition and of self. In her performances, many improvisational, she synthesizes a range of historical figures and events. Dressed in layers of adornment, she dances and moves to music and contorts her face to convey rage and vitality (figs. 5 and 6). She holds her mouth open not only as an act of personal resistance and endurance but also to channel those who have not been given an outlet. By both listening to and speaking with images, Hinkle balances collective unknown voices with her own.

—LINDE B. LEHTINEN

1 Sopan Deb, “One Artist’s Melancholy Look at Missing African-American Women,” *New York Times*, April 14, 2017, <https://www.nytimes.com/2017/04/14/arts/design/one-artists-melancholy-look-at-missing-african-american-women.html>.

2 Kenyatta A.C. Hinkle, interview by Dia Felix, June 6, 2019. Exhibition files for 2019 SECA Art Award: Kenyatta A.C. Hinkle, *Sahar Khoury*, Marlon Mullen, SFMOMA Department of Interpretive Media.

3 Kenyatta A.C. Hinkle, conversation with the author, August 29, 2019.

4 Hinkle, interview by Felix.

5 This alternative spelling of “women” is used here to explicitly include trans women and nonbinary individuals, who are part of the erased communities Hinkle addresses in her work.

6 Hinkle, interview by Felix.

In Conversation with **Kenyatta A.C. Hinkle**

Excerpts from a conversation between *Kenyatta A.C. Hinkle* and artist *Alison Saar*, recorded at Saar's home in Los Angeles on May 14, 2019.

Kenyatta A.C. Hinkle: In thinking about who's been a big influence on my practice, you're the first person who comes to mind. I first encountered your work in a book called *African American Art: The Long Struggle* [(1996)] by Crystal A. Britton.

Alison Saar: There weren't many catalogues like that around then, were there?

KACH: Not at all. When I saw your work, I was haunted. The way you expressed unsayable things that happened to Black womxn gave me so many permissions. I've always wanted to make people feel that too.

AS: You definitely do. Your work has an immediate, emotional impact. The first time I saw it was at the Museum of the African Diaspora in San Francisco, when you were showing upstairs and I was showing downstairs. We were like kindred spirits.

KACH: It was so powerful that our work met each other in that space. That piece of yours—*Mammy Machine* [(2012)]—where you squeeze the pump . . .

AS: And the dishwasher drips out.

KACH: When I saw it, I got chills because I had a drawing in my sketchbook of teats that looked like squirting black garbage bags. At the time I was researching what happened in medieval Europe when a womxn was deemed a witch. If she had a mole on her body, they would drain it, and if it bled, they would say it was a devil's teat. If she didn't know how to swim, she was a witch; if she could swim, she was a witch. What the hell do you do with that? I think about that in relationship to navigating geographies as womxn of color.

AS: You're damned if you do, damned if you don't. My grandmother told us that we couldn't eat watermelon outside because it reinforced a stereotype. Our hair always had to be meticulous. Otherwise we would "bring down the race." For me, it was liberating to embrace all that bad behavior.

KACH: Those respectability politics were even more stringent then than they are now. My grandmother raised us not to go outside with scarves on our heads because it would show that we were low income. But when I look at West African traditions, I think, "No. My hair wrap is immaculate. It tells you what my status is in this community."

AS: Yeah. It's a crown.

KACH: We're taught to police ourselves. I feel those ruptures and erasures of colonialism explored in your art—the inner turmoil that your characters have.

AS: Sometimes it's as if a work suddenly turns around and looks at me. I'll think, "Uh oh. That arm is way longer than the other arm." But she's like, "Don't worry about it—that's who I am." Better to strangle you with, you know?

KACH: I'm really interested in the marks you can't take back. Once her arm is long, you can't step back from that.

AS: This brings us to materials. When you made your own brushes at the Atlantic Center for the Arts in New Smyrna Beach, Florida, you gathered stuff in the woods near the studio. That process feels alchemical.

KACH: There's something about making a brush from a tree branch and letting it not be precious, letting it disintegrate and do its own thing.

AS: The branch becomes part of the equation; it dictates certain moves you make.

KACH: We're always negotiating. I link it to this idea of resourcefulness throughout the diaspora.

AS: Definitely. I think my interest in found materials came from growing up in L.A. and seeing the Watts Towers. We would scavenge things from the ground to make our own versions. And after Laurel Canyon was devastated by fires, we dug up burnt toys and bottles. We would make up histories for everything, a little like archaeology. The objects still had a spirit to them.

KACH: An energy they carried.

AS: That's how I became interested in the memory of materials and what they've experienced. When I moved to New York, I got my hands on ceiling tin from the tenements. People back then did everything in their houses—they had babies there, they died there. I loved that the ceiling tin witnessed all these things.

KACH: I think about that too. I did the Fulbright with a descendant of the Oba of Benin whose great-great-grandfather had been ousted by the British and forced into exile. Britain sacked the royal palace and all her family's belongings. When I learned that, I decided not to call these things "artifacts" because that word implies that no one is there to speak for them anymore.

Similarly, the artworks we create hold these histories but then get disseminated to collections. What are other people's responsibilities to these objects? It can be disturbing to see how they're presented at museums. Glass cases feel like an extreme violence. A work might feature your grandfather's face, and now you're looking at him through glass.

AS: Cases also invoke natural history museums and dioramas of oddities to be observed from a distance. That barrier serves to keep people from feeling what those objects are all about.

KACH: Colonizers steal them, then say it's savage to like them—but they're obsessed with them. There's a fetishization going on. But in my works, the person is looking at you. Her eyes in your home keep you accountable.

AS: Those womxn are not backing down. They're like, "You can put me in this situation, but I will poison your offspring."

A while back I was conserving a Baule sculpture, and its belly had broken open, exposing things that weren't meant to be seen. I kept saying, "Don't be messing with me, I'm just trying to get you back in one piece." Because you can trespass sometimes.

KACH: That's powerful. I'm glad you're talking about the ethics around things you just don't touch. There are certain things you're not supposed to see.

AS: But I also think that if these objects come to you, they're coming to you for a reason. Even if you don't know who they are specifically, through your work they're able to be visible again.

This is a selected reading list of influences and inspiration from my personal library. These books have helped me navigate the blurred cosmologies of colonialist and imperialist legacies throughout space and time.

Listening to Images, Tina M. Campt, 2017

Sylvia Wynter: On Being Human as Praxis, Katherine McKittrick, ed., 2015

Provincializing Europe: Postcolonial Thought and Historical Difference, Dipesh Chakrabarty, 2007

Demonic Grounds: Black Women and the Cartographies of Struggle, Katherine McKittrick, 2006

Plant Spirit Shamanism: Traditional Techniques for Healing the Soul, Ross Heaven and Howard G. Charing, 2006

Children of the French Empire: Miscegenation and Colonial Society in French West Africa 1895-1960, Owen White, 1999

Romanticism and Colonial Disease, Alan Bewell, 1999

African American Art: The Long Struggle, Crystal A. Britton, 1996

Colonial Desire: Hybridity in Theory, Culture and Race, Robert J. C. Young, 1995

Imperial Leather: Race, Gender and Sexuality in the Colonial Contest, Anne McClintock, 1995

The Famished Road, Ben Okri, 1991

The Scramble for Africa: White Man's Conquest of the Dark Continent from 1876 to 1912, Thomas Pakenham, 1991

African Perspectives on Colonialism, A. Adu Boahen, 1987

Flash of the Spirit: African and Afro-American Art and Philosophy, Robert Farris Thompson, 1983

Power/Knowledge: Selected Interviews and Other Writings, 1972-1977, Michel Foucault, 1980

The Exotic White Man: An Alien in Asian and African Art, Cottie A. Burland, 1968

Things Fall Apart, Chinua Achebe, 1958

Notes of a Native Son, James Baldwin, 1955

My Life in the Bush of Ghosts, Amos Tutuola, 1954

Notebook of a Return to the Native Land, Aimé Césaire, 1939

Heart of Darkness, Joseph Conrad, 1899

—KENYATTA A.C. HINKLE



SAHAR KHOURY



One of the most joyful aspects of Sahar Khoury's sculptures is their unruliness. Absent are sleek right angles, precise figurative replicas, and other illusionistic gestures that valorize the invisible hand. Khoury embraces instead a physical exchange that amplifies the properties of her materials, from pliant clay and concrete molds to desiccated shells of papier-mâché. In her hands, their shapes and textures bloom, as do those of the detritus she sources from Craigslist and around her Oakland neighborhood—tossed, abandoned objects such as tomato cages, rebar, and crates. As she configures these items into composite sculptural forms, she indulges in a true give-and-take—of moods and attitudes, of desires and ideas—between her and her materials (page 14).

Khoury's formation as an artist was shaped indelibly by the vibrant, if tech-ascendant, San Francisco of the late 1990s and the early 2000s. During these years

a plethora of community spaces offered pivotal support: she learned printmaking at the Mission Cultural Center for Latino Arts and soon began exhibiting at a motley of places she frequented, including Artists' Television Access, The Lexington Club, and Balazo Gallery. She met poets, actors, and visual artists through the Bay Area's punk, queer, and DIY circles, and from these encounters she developed a habit of scavenging the city for objects. This acquisitiveness, propelled by an anti-consumerist sensibility and an environmentally minded eye for the plentiful stuff already in the world, became key to her practice. These days, fewer of her components are found; she purchases resin and glaze, for example, and works with fabricators and foundries throughout the region. But a magpie-like resourcefulness continues to motivate her experiments with a rich multiplicity of materials.

What results are creations with intense sculptural presence. Her wall hangings (fig. 1) feature jacket sleeves that dangle from the canvas or handles from a paper bag that arc above the piece like ears. Abstractions that refer to nothing beyond what they materially are, they contrast with Khoury's freestanding works, which range more expansively from abstraction to figuration and even quasi-functionality. Among these, functionality serves as an especially compelling nexus for her explorations of physical engagement and embodiment; emblematic examples include stools (that viewers can sit on), headrests (that are too hard for comfort), yogurt

Opposite: Sahar Khoury, *Untitled (Vase on Concrete Teddy Bears)*, 2017. Concrete, textile- and papier-mâché, teddy bears, oil paint, and screenprint, 21½ x 9½ x 11 in. (54.6 x 24.1 x 27.9 cm). Private collection

01 Sahar Khoury, *Untitled (Wall Piece with Purple Blobs)*, 2019. Textile- and papier-mâché, ceramic, glaze, steel, acrylic paint, and oil stick, 31 x 26 x 4¾ in. (78.7 x 66 x 12.1 cm). Courtesy the artist and CANADA, New York

makers, games (fig. 2), and rotating meat spits. All intended to conform to the body or to provide pleasure, sustenance, or relief, these objects sometimes evoke Khoury's own bodily memories. Molded from cement and cast in bronze, the stools, for instance, originate from her desire to draw people closer to the ground, emulating a seat height often used by her family (and others from many non-Western cultures) and one that she regularly assumes in the studio. When viewers accept this invitation to sit, their bodies share a correspondence with Khoury's, and they momentarily inhabit her physical memories.

As with much art, however, engaging the stools as everyday, usable objects feels dubious, if not illicit. The idea of tenuous functionality becomes even starker—and more tongue-in-cheek—with the ceramic vessels that populate some of Khoury's vertical sculptures, such as those featured in her 2017 exhibition at The Luggage Store, San Francisco. Creations of a vivid mind and an active hand, these works are funny, their humor deriving partly from the dissonance between our expectations of the vessel form and the freewheeling subversions it undergoes. Khoury flips them over and slices them open, carpeting the insides of some as if to expose furry bellies. She then wedges them between other forms and cements the structures together, resulting in columns that appear both solid and tipsy (fig. 3). Not only do these sculptures reveal her agility at mining the humor in colors and textures, shapes and compositions, but they also deny the wholeness and the capacity for containment that make the vessel what it is. Once utilitarian by design, they now live as inventive oddities—happy perversions of ceramic's most traditional form (fig. 4).

02 Installation view of Sahar Khoury, *Untitled (Connect Four/ Backgammon Game)* and *Untitled (Pedestal on Wheels with Everywhere Mat Ripped Out)*, both 2019, in *Part and Parcel*, San Francisco Arts Commission Gallery, January 25–March 30, 2019





03 Sahar Khoury, *Untitled (Vase on Vase on Block)*, 2017. Ceramic, cement, textile- and papier-mâché, and oil stick, 24 x 8 x 8 in. (61 x 20.3 x 20.3 cm). Private collection

04 Sahar Khoury, *Untitled (Yellow and Purple Vase, Pink and Red on Inside)*, 2017. Textile- and papier-mâché, ceramic, and glaze, approx. 48 x 24 x 18 in. (121.9 x 61 x 45.7 cm). Courtesy the artist and Rebecca Camacho Presents, San Francisco





05 Sahar Khoury, *Untitled (Highlighter)*, 2019. Ceramic, glaze, highlighters, and steel, 56¼ x 18½ x 14 in. (142.9 x 47 x 35.6 cm). Courtesy the artist and Rebecca Camacho Presents, San Francisco

Opposite: 06 Sahar Khoury, *Untitled (Belts with Lola Sitting)*, 2018. Ceramic, glaze, bronze, and belts, 42 x 12½ x 23 in. (106.7 x 31.8 x 58.4 cm). Courtesy the artist and CANADA, New York

Recently, these monoliths have evolved into sculptures that comprise easily detachable units (fig. 5). Once stacked to full height, the components can be taken apart and recycled into future shapes that suit the character of a given space. The resulting permutations, each so different in feeling and form, are often surprising, involving materials with clashing sensibilities that interleave into complicated unities, such as papier-mâché encased in armatures of cement or hard ceramics lashed together with sinuous leather belts (fig. 6). The belts and the cement, as well as other miscellanea like steel and latex paint, not only function here as binders that join the parts into a whole but also contribute unexpected formal elements.

Khoury takes pleasure in such details. Through bumpy pools of dried glue and screws that shine like silver coins, her sculptures reveal themselves generously, divulging with honesty the conditions of their making. In her hands, clay becomes joyful and assertive, while bolts protrude serenely between ceramic components. These works do not withhold; they do not depend on trickster gestures. Instead they are open and sociable, asking us to look at their elements, their materials, their facture—inviting our gaze as a call to conversation rather than an attempt to draw us into awed seduction, as generated by a sleek, too-perfect piece.

Crucially, the sculptures are also sociable with the gallery space, their forms sliced so that everything visible through and around them—whether a doorway, a wall, or another concrete form—is insinuated into the viewing experience. Their placements, sometimes

low to the floor, other times directly on the ground, further heighten a perception of continuity with the environment. These careful choices spring from Khoury's profound sensitivity to space, which she approaches with the same generative give-and-take that guides how she engages with her other materials. What results are installations whose every element enters into communion: ceiling with sculpture, sculpture with floor—all in an intimate, chatty embrace.

—NANCY LIM



In Conversation with Sahar Khoury

Excerpts from a conversation between Sahar Khoury and artists Ruby Neri and Alicia McCarthy, recorded at Khoury and McCarthy's home in Oakland on June 27, 2019.

Ruby Neri: I included your work in the outdoor installations I curated for the *Fertile Ground* show at the Oakland Museum of California [(2014–15)]. In the end there were problems with everyone's sculptures being outside, especially yours, even though they were cement.

Sahar Khoury: That was the beginning of my cement work, where I was cementing over papier-mâché. Everybody was like, "Yours are the only ones that are going to last!" But then there was a torrential rainfall, and two works totally crumbled. I had to remake them, and it was a lesson that really pushed me to include steel in my sculptures—and to quickly learn how to weld.

RN: You were applying papier-mâché over bicycle inner tubes, creating these really nice forms.

SK: What's beautiful about using inner tubes is that they're soft, so you can move them while working with papier-mâché. The tube form is definitely everywhere in my work, but I haven't made it out of clay yet. Making forms in papier-mâché and then incorporating other materials is probably my favorite approach to sculpting.

RN: After seeing that tube shape, I made a version of it in ceramic. It was an hourglass, or upright infinity symbol. I was obsessed with that form. It's a nod to your work for sure. Mine wasn't as beautiful as yours. The complexity of the materials in yours is amazing.

SK: You used to make abstract forms a lot—incredible ones, mixed with figures and lots of weird symbols.

RN: I used to make a lot of mixed-media sculpture, but I don't do that anymore, so I love your interest in it. We have similar mentalities about incorporating "riffraff" into our work. There's such beauty in mixed media.

SK: What is it? Why do I love it?

RN: It's like looking at patterns. It's visually satisfying. Also, you work with all these linear things, like the inner tubes. It's really modernist but also romantic, harking back to what makes sculpture and object making important in terms of spatial elements or compositions. It's like the work I grew up looking at but in a new context; you're continuing the idea of what sculpture is by pulling together all these different elements from different places.

SK: I see that in your work too.

RN: There's something so appealing and recognizable for me in your work. I just gravitate toward it.

SK: I remember in grad school thinking about how to tie my anthropology research into my art practice. And when you said to me, "You make objects," I realized, "Yeah, I can just make objects." I vividly remember that. I still get inspiration from you. Your work has strength, and it takes up space unapologetically.

RN: Do you think about those things when you make your work?

SK: I don't think about them, but neither of us is afraid of the materials we work with.

Alicia McCarthy: I think that's why your work is amazing, material-wise—and why it's always sculpture. You'll teach yourself how to do something new, like how to work with cement, even while getting ready for a show. You grow yourself into materials you have zero experience with. The key phrase is "creative repair"—you're constantly adapting to whatever consequences occur. It feels very freaky and uncertain.

SK: It is. It's not always fun. I build and sculpt directly, so forms are determined in the making rather than emerging from a sketch.

AM: And you make work for the actual space. It's always site-specific.

RN: It's true that you personalize every space.

SK: The more I think about it, the more I want this house where I live to be the bouncing-off point for every sculpture I make. How can my work live here and also translate to the space where I'm installing it? I have to feel an order within a space.

AM: You connect with the space. Your work is not dominating. It's very delicate and thoughtful.

RN: But you also have a strong hand. There's no questioning, no hemming and hawing. The formal elements drive the work. I mean, papier-mâché is an amazing material.

SK: That's the funny thing—papier-mâché is the most fragile material I work with, but it's always repairable. And that's what I love about it. Whereas clay . . .

RN: Ceramics are a lot tougher than people realize. I think of your work in terms of fabrication and infrastructure. When

you look inside your clay pieces, there's this crazy mixed-media insanity. A lot of them have really intense inner lives.

SK: That's part of why I want to show the topiary pieces at SFMOMA—there is an architectural element to them, but they also reference nature. So there can be unruly parts that will always “out-sculpt” the human hand. I can't claim craft. It's about getting the object up and running and seeing all the seams rather than creating some ideal form. But I think Ruby's works do both, which is amazing.

RN: It's true that I'm getting more interested in aesthetics and formal elements now. But that's because I only work with clay, and also because my sculptures aren't composed of parts—they're just singular objects. It's so much more calming for me to not work with a million different materials and components. It was making me feel really scattered.

Your work is really tied to you and your life. It isn't separate. It's not this removed element of high thinking; it's really close to you.

SK: I'm just ultra frugal, and I love to reuse things—and, yes, my sculptures are often personal. The materials are artifacts revealing my social relationships, as well as my relationship to where and how I live. I like that my life keeps regenerating in the work; it goes out and comes back in.

The arm that leans.

Notes for Sahar, August 2019

Sahar, make me a new one, another me. The future one. And/or: I'll be mesh, I'll be a guardian, a gate, a slab, a cat, a boar, an orca. Sahar, make mourners for a funeral that needs them, and I'll house them til the next funeral, til the end of time. I'll name your mourners, and while they sleep I'll read to them from Pontormo's Diary:

Wednesday night I had boiled squash, 16 oz of bread and some grapes. / Thursday I had dinner with Bro and at night I didn't eat. / Friday I did the head that looks in this direction, the one from the sheet that I brought, that's like this. [FIGURE] / Saturday / Sunday / Monday / 30th Tuesday I started the figure. / Wednesday as far as the leg. / on the first of August Thursday I did the leg, and at night I had supper with Piero, a pair of boiled pigeons. / Friday I did the arm that leans.¹

Sahar, imagine a community of menopausal nuns whose hot flashes travel across their bodies gathered in prayer. The Sisters of Perpetual Adoration ignite one another. I want you to cook the sisters some soft-boiled eggs. I know when you do they will not be yellow inside, they will be purple, wet purple yolk hardening to fossil and softening to food for devotion.

When the earth's subsurface is being scanned for minables, Sahar, hack the data. Make it matriarchal. Make it so surveyors find tools for the aged and infirm, paper, gluten, Band-Aids, pigment, Sharpies, and love. But what else? Mourners. You. Me. Rosemary Mayer. Pontormo. A pod of orcas.

—ANNE WALSH
Artist

¹ Jacopo Carucci Pontormo, *Pontormo's Diary*, trans. Rosemary Mayer (New York: Out of London Press, 1979), 123.



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MARLON MULLEN

In the mid-1990s Marlon Mullen's subject matter took a sharp turn. For more than a decade, while working out of NIAD (Nurturing Independence through Artistic Development) Art Center's studios in Richmond, California, he had been painting ice cream cones, small creatures, and the Golden Gate Bridge, with occasional forays into ceramics and drawing. But in 1996 Mullen shifted his focus to painting print magazines. His purview was initially broad, ranging from *National Geographic* and *Saveur* to *Horizon*, *Self*, and other culture and lifestyle periodicals. In 2012, however, he tightened his scope to art publications, a direction reinforced soon after by a serendipitous donation from a friend of the center's gallery director: boxes stacked with back issues of *Art in America* and *Art News*. These and other titles that arrived in years since—*New American Paintings* and *Artforum* especially—have provided a trove of source images that belie Mullen's autonomy from the art world: a glossy ad for an auction of eighteenth-century maps; a listing of Colorado exhibitions; and covers featuring works by Klara Lidén, Jack Whitten, Andy Warhol, and others. As departure points for Mullen's paintings, these front covers, back covers, and all the pages in between have proven rich with possibility, his omnivorous eye transmuted their imagery and color, along with the design principles involved in composing them, into startling new visions (page 22).



Opposite: Marlon Mullen, *Untitled*, 2018. Acrylic paint on linen, 36 x 26¼ in. (91.4 x 66.7 cm). Collection of Sascha S. Bauer, New York

01 Marlon Mullen, *Untitled*, ca. 1996–98. Acrylic paint on paper, 30 x 42 in. (76.2 x 106.7 cm). Collection of Laura Kightlinger

Concurrent with these shifts, Mullen switched from wood board and paper to canvas and linen supports; he also stopped working upright on an easel or wall and began painting flat on a table. His new materials were more absorptive and responsive, suffusing his pictures with warmth, while the mechanics of painting horizontally produced gentle pools of liquid. The resulting works contrast with his earlier art, in which goose bellies melt into gloopy drips where paint surrendered to gravity (fig. 1). Now more contained, his forms create juicy surface topographies: stacks of red on red, yellow on red, purple on yellow—saturated

colors daubed from brushes loaded with paint and occasionally poured from pots (fig. 2). Even when Mullen embraces translucency and scumble, he still avoids variegation in his colors, typically mixing his acrylics with scrupulous care so that their hues are pure and bold. He then uses them to render discrete, concentrated shapes, further heightening their optical presence; shadows, for instance, though naturally elusive, are depicted as firm containers of black.



02 Marlon Mullen, *Untitled*, 2015. Acrylic paint on canvas, 24 x 18 in. (61 x 45.7 cm). Courtesy the artist; JTT, New York; and Adams and Ollman, Portland, Oregon

Opposite: 03 Marlon Mullen, *Untitled*, 2019. Acrylic paint on canvas, 48 x 36 in. (121.9 x 91.4 cm). Courtesy the artist; JTT, New York; and Adams and Ollman, Portland, Oregon

Mullen's devotion to clean borders produces some of the most delicious parts of his paintings. He seems to love where edges meet—where the lushly applied colors start lapping at each other. In this pursuit, he delineates his forms repeatedly, first materializing numbers and letters—his traditional starting points for a work—as positive shapes, then rearticulating their borders by painting the surrounding field so that the text (and its legibility) becomes defined externally.¹ What results are not only lyrical interplays of surface and depth between each swath of color but also textual abstractions that occasionally resemble glyphs from a private alphabet (fig. 3). The loops in a “B” might not close all the way, spaces between words disappear, and letters may pop up or drop out, so that “November” becomes “Nover,” while “Real Talk” becomes “RealTaTalk.”

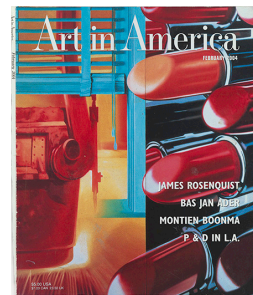
In these paintings, letters are graphic entities liberated from the world of signification and literacy. This treatment of text as pure image is informed by Mullen's cognition: he has autism spectrum disorder and expressive aphasia, rendering verbal communication rare and written exchange rarer still. He sequences letters correctly (and counts), but he does not seem able to read—and these aspects of how he engages the world are key to the abstractions that develop from his text-rich source material. His paintings reflect no allegiance to the legibility or wholeness of words, and we see instead radical transmutations of every graphic element. With replication beside the point, the work and its source often seem incommensurable, as seen with tubes of lipstick in a James Rosenquist painting that leave the realm of representation to enter Mullen's formal universe. Reconfigured as puzzle pieces of





04 Marlon Mullen, *Untitled*, 2017. Acrylic paint on canvas, 36 x 36 in. (91.4 x 91.4 cm). Courtesy the artist; JTT, New York; and Adams and Ollman, Portland, Oregon

05 Front cover of *Art in America* 92, no. 2 (February 2004)



interlocking color, the tubes become both flattened and enriched, schematic and complex, emptied of their original details but saturated with paint itself (figs. 4 and 5). His liberties with color are just as bold: slender shadows from raking light become luscious skeins of black, while plain white backgrounds are rendered lemon yellow. Such color shifts, both subtle and extreme, recur throughout his work, and they often involve inventions of new hues if Mullen feels dissatisfied with those on hand at his studio.² Like an alchemist, he even mixes household products into his paints, using liquid soap, for instance, to make whites brighter and shoe polish to deepen his blacks. He is a supreme colorist, and the chromatic pleasures of his works can be intense.

A formalist, Mullen shows us what paint can do. As he explores its material and expressive capacities, he animates it, giving it body and attitude. He also imbues it with a sense of time, the repetitive brushstrokes exuding a deliberate and unhurried speed. All of these qualities, which result from the total transformation of his source imagery, sit plainly on the canvas, featured rather than erased. Through this process of painterly intensification, singular to Mullen's hand, we are given a glimpse of how he sees, and we enter into a world of splendid vision (fig. 6).

—NANCY LIM

1 Sasha Frere-Jones, "Marlon Mullen," *Artforum* 57, no. 8 (April 2019), 191–92.
2 Tim Buckwalter, "Fifteen Things to Know about American Painter Marlon Mullen," *Turps Banana*, January 26, 2018, 26–31.



06 Marlon Mullen, *Untitled*, 2018.
Acrylic paint on canvas, 42 x 56 in.
(106.7 x 142.2 cm). Collection of
Lance Armstrong

In Conversation with Lawrence Rinder and Andrés Cisneros-Galindo

Excerpts from a conversation between Lawrence Rinder, Director and Chief Curator of the U.C. Berkeley Art Museum and Pacific Film Archive (BAMPFA), and Andrés Cisneros-Galindo, Studio Facilitator at NIAD Art Center, recorded at BAMPFA on May 22, 2019.

Lawrence Rinder: I first encountered Marlon's work while doing research for *Create*, a show I curated at BAMPFA with Matthew Higgs in 2011. I was looking at work that had been made at three centers in the Bay Area for adult artists with developmental disabilities. NIAD, Creative Growth, and Creativity Explored were all founded by the same couple, Florence Ludins-Katz and Elias Katz, and have been phenomenally successful in supporting artists to generate great art.

The response to *Create* from the community was very positive. We acquired works by many of the artists, and I've included them in subsequent exhibitions about Bay Area art. It's important to show work by these artists alongside work by artists of other backgrounds. The painter and disability rights advocate Katherine Sherwood did have a critique of the show, and I know she believes in what she calls a "culture of disability." But I don't think that necessarily needs to undergird every presentation of work by artists with disabilities.

Andrés Cisneros-Galindo: You can see clearly with Marlon that the culture of disability exists, but it's not inherent to his art making. Art is something that's very universal. We don't need more separations.

I met Marlon in 1986, when he started working in the NIAD studio. At first he produced prints, and then he started painting things from his imagination or subjects such as ice cream cones, the Golden Gate Bridge, birds. He chooses his own canvases, paper, and paints.

LR: That was key to the Katzes' idea for the centers.

ACG: The philosophy of the program is that we provide the space, the materials, and some structure if necessary—mixing paints, preparing canvases, demonstrating how to cut wood or linoleum for printmaking. Marlon worked for a while in this environment. Eventually he began working in series, painting images from fashion magazines or *National Geographic*, for instance. Then he started working from the covers of art magazines, such as *Art News*, *Artforum*, and *New American Paintings*.

LR: Quite a few paintings that preceded the art magazine covers have no text, like the one at BAMPFA, which is a small white painting with a salmon-red line and a black line. It's brave to make a painting with so little in it. The graphic

quality of his work is incredibly strong—his compositions, his ability to position forms in certain places on the canvas. At the highest level, either you have that ability or you don't, and he has it.

ACG: I remember there were earlier paintings with very flat areas—not as complex as the work he's making right now.

LR: In 2012–13 they were much simpler, nearly monochrome, with just a few lines. His sense of color really comes out in those—when he uses two, three, or four colors, the relationships among them are sublime.

ACG: Marlon mixes his own colors and has never allowed me to touch his color combinations. I made the mistake one time of adding a couple spoonfuls of cadmium red. He noticed right away and poured it down the drain.

LR: Has he ever taken your advice about anything?

ACG: Aside from pushing him to use better paints, I've offered him larger canvases, like 48 x 60 inches; he used to work mostly with 36 x 36-inch canvases. He also had a set of really bad watercolor brushes, and I gave him a handful of good ones. He took them even though he usually rejects what I offer. He used to paint with bigger brushes, but now he paints with very fine watercolor brushes.

LR: That's surprising to me because the work has a very scumbly look to it. Does he use the smaller watercolor brushes for the new *Art in America* works because he's doing the lettering?

ACG: Yes, he lays down the text with a fine brush, and then he goes around and paints the background color. But I've also watched him do the opposite: lay down the background and then add the text. Sometimes he also adds dish soap, shoe polish, house paint—whatever he can find to make a particular color. I think at one point he was using wood polish to get the right tones of brown or black.

LR: Is the color always matched to the magazine, or does he ever depart completely from the original?

ACG: The background is sometimes different. Also, he now works flat on a table, whereas he used to work on an easel. The environment of the studio changed a little bit, and Marlon adapted.

LR: It seems that his vision has shifted. There's more attention to detail, and the compositions are so intricate. What has remained consistent is his sense of color.

ACG: He's a colorist, and this quality has been present from the beginning. His colors are almost edible. They make you feel like grabbing a cupcake.

LR: His whole approach is very much like that of Henri Matisse. There are other artists his work resonates with—he's not looking at them or inspired by them, but maybe there's something to be learned by thinking about him in relation to them.

His surface texture and approach of translation echo Jess's work—exploring what happens when you go from a photographic source image to a painting. Both Marlon's and Jess's art focus on the uniqueness of paint as an expressive medium. They really give you the paint.

Another artist who comes to mind is Libby Black. It's funny—I feel like the works of hers that are closest to Marlon's are her three-dimensional pieces. Her distillations and translations rhyme a bit with Marlon's.

And then there is an obvious relationship to Andy Warhol, who also translated images from mass media. And finally, there's Ellsworth Kelly, whose abstract works often came out of forms in the natural world.

You can see when looking at Marlon's source imagery how far the painting is from the original. He's very much making a new thing.

ACG: I'm surprised by his work every time I see it.

Once I saw Marlon in the studio painting over some dirt on his jacket. He had mixed a color that exactly matched the fabric. After obscuring the blemish, he began painting the shiny zipper in the same flat color. It reminded me of how Marlon prefers to lay his stretched canvas on a table rather than on a wall when he paints, sometimes continuing his work over the edge of the plane. We've needed to run a razor around the perimeter to separate the painting from the table.

I'm frequently asked about Marlon's intentions: How do we know what he is up to when he doesn't talk about his work?

Marlon's use of paint is his intention. In his hands, paint seems capable of anything. He draws his inspiration from periodicals, but the sumptuousness of paint itself is his subject. He maximizes what it can do, pushing it to its limit and beyond. By correcting the color of his acrylics with a squeeze of liquid soap, Marlon creates a super-titanium white. Sometimes he uses printer's ink for silver because silver acrylic is too sheer. These are the moves of someone who knows not only what paint can do but what it should do—someone who is crystal clear in his intent.

Marlon's previous figurative works, based on ads in lifestyle magazines, could be viewed as his portals into the world of neurotypicals—his sister, the shopkeeper, the neighbor. Similarly, I think of Marlon's art magazine cover works as his jumping-off points into the barely understandable (for all of us) and always-changing art world. Are these paintings his attempt to reconcile a place for himself in that realm? Are they a mantra that comes true if repeated enough? I certainly believe that.

—TIM BUCKWALTER
Director of Exhibitions, NIAD Art Center

ABOUT THE ARTISTS

KENYATTA A.C. HINKLE

Born in 1987 in Louisville, Kentucky, Hinkle received an MFA from the California Institute of the Arts (2012) and a BFA from the Maryland Institute College of Art, Baltimore (2009). She is Assistant Professor in the Department of Art Practice at the University of California, Berkeley. She has had solo exhibitions at the San Francisco Arts Commission Gallery (2018); California African American Museum, Los Angeles (2017); Museum of the African Diaspora, San Francisco (2015–16); and University of New Hampshire Museum of Art, Durham (2015). Her work has been included in group exhibitions such as *Starless Midnight*, BALTIC Centre for Contemporary Art, Gateshead, England (2017–18); *Fore*, The Studio Museum in Harlem (2012–13); and *Made in L.A. 2012*, Hammer Museum, Los Angeles (2012). Her performances have taken place at venues such as Human Resources, Los Angeles (2019), and The Getty, Los Angeles (2017). Hinkle has been awarded the Wanlass Artist in Residence, Occidental College, Los Angeles (2017–18); the Rema Hort Mann Foundation Emerging Artist Grant (2016); and the Fulbright U.S. Program grant to Nigeria (2015–16). Her first book, *S/R*, was published in 2019. She lives and works in Berkeley.

SAHAR KHOURY

Born in 1973 in Chicago, Khoury received an MFA from the University of California, Berkeley (2013), and a BA from the University of California, Santa Cruz (1996). She has had solo exhibitions at Rebecca Camacho Presents, San Francisco (2019); The Luggage Store, San Francisco (2017); and 2nd Floor Projects, San Francisco (2007). She has had two-person exhibitions at CANADA, New York (2017), and Pro Arts, Oakland (2016). Her group exhibitions have included *Part and Parcel*, San Francisco Arts Commission Gallery (2019); Bay Area Now 8, Yerba Buena Center for the Arts, San Francisco (2018–19); *Setting Forth by Signs*, Interface Gallery, Oakland (2018); *Material Futurity*, Law Warschaw Gallery, Saint Paul (2018); and *Way Bay*, U.C. Berkeley Art Museum and Pacific Film Archive (2018). She has also exhibited at venues such as Et al. Gallery, San Francisco (2017); Creativity Explored, San Francisco (2015); Oakland Museum of California (2014–15); Root Division, San Francisco (2014); Galería de la Raza, San Francisco (2009); and The Lab, San Francisco (2004). She lives and works in Oakland.

MARLON MULLEN

Born in 1963 in Richmond, California, Mullen has had solo exhibitions at Adams and Ollman, Portland, Oregon (2016); Atlanta Contemporary (2015); JTT, New York (2015); and White Columns, New York (2012). His work has been included in group exhibitions such as the Whitney Biennial, Whitney Museum of American Art, New York (2019); *Way Bay 2*, U.C. Berkeley Art Museum and Pacific Film Archive (BAMPFA) (2018); *Affinity*, Museum of Northern California Art, Chico (2017); *Trout Fishing in America*, City Limits, Oakland (2017); *Summer Exhibition, Sorry We're Closed*, Brussels (2017); *Outside*, KARMA, Amagansett, New York (2016); *Under Another Name*, The Studio Museum in Harlem (2014–15); *MHMMML*, China Art Objects, Los Angeles (2013); *Color and Form*, Jack Fischer Gallery, San Francisco (2013); and *Create*, BAMPFA (2011). Mullen received the 2014 Wynn Newhouse Award. His work is in the collections of BAMPFA; Institute of Contemporary Art, Miami; Portland Art Museum, Oregon; and the Whitney. He has worked out of NIAD (Nurturing Independence through Artistic Development) Art Center, Richmond, since 1985. He lives in Rodeo, California.

WORKS IN THE EXHIBITION

This listing reflects the information available at the time of publication.

KENYATTA A.C. HINKLE

All works are courtesy the artist.

The Sower Pt. II, from The Uninvited Series, 2016

Paper, poly film, acrylic paint, and india ink on wood
24 x 24 in. (61 x 61 cm)

Below the surface of our hungry roads, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

Bluish wings, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

Born of stories and rumors, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

The Congregation vs. The Conclave, 2019

Watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

The Council, 2019

Watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

The Descent: Mammy Chair, 2019

Paper, watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

Ensnocned Pt. I, 2019

Rattan fibers, synthetic fibers, and beads
27⁷/₈ x 29⁷/₈ x 57⁷/₈ in. (70.8 x 75.9 x 145.7 cm)

From antipodes to equator, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

In his dormant sun, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

Into the good sunlight, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

Ma:Mum, 2019

Yupo paper, watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

No, This Is Not . . ., 2019

Watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

Our ancestors are silent, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

Our gods are silent, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

Our lives are changing, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

Pangea: Her Legend, Which Would Sprout a Thousand Hallucinations, 2019

Glitter and acrylic paint on canvas
60 x 72 in. (152.4 x 182.9 cm)

Pangea: Sanguine & Sun, 2019

Acrylic paint on canvas
60 x 72 in. (152.4 x 182.9 cm)

Rivers & Tides, 2019

Yupo paper, glitter, watercolor paper, magazine clippings, and acrylic paint on inkjet print
20 x 30 in. (50.8 x 76.2 cm)

The Rubber Tree, 2019

Watercolor paper, magazine clippings, and acrylic paint on inkjet print
30 x 40 in. (76.2 x 101.6 cm)

The Sanguinary, 2019

Yupo paper, glitter, watercolor paper, magazine clippings, and acrylic paint on inkjet print
20 x 30 in. (50.8 x 76.2 cm)

Smoulder, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

Some of us began to distrust our memories, 2019

Paper and acrylic paint on wood
36 x 48 in. (91.4 x 121.9 cm)

The Summons, 2019

Watercolor paper, magazine clippings, and acrylic paint on inkjet print
60 x 40 in. (152.4 x 101.6 cm)

THEY: Jardinière [vessel] #1, 2019

Ceramic
10 x 2¹/₂ in. (25.4 x 6.4 cm) diameter

THEY: Jardinière [vessel] #2, 2019

Ceramic
10¹/₂ x 2 in. (26.7 x 5.1 cm) diameter

THEY: Jardinière [vessel] #3, 2019

Ceramic
6 x 3¹/₂ in. (15.2 x 8.9 cm) diameter

We are freer than we think, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

We must be careful, 2019

Paper and acrylic paint on wood
30 x 40 in. (76.2 x 101.6 cm)

We must become spies on behalf of justice, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

With such innocent relish, 2019

Acrylic paint on wood
12 x 12 in. (30.5 x 30.5 cm)

SAHAR KHOURY

All works are courtesy the artist and Rebecca Camacho Presents, San Francisco.

Untitled (Bench Topiary), 2019

Ceramic, papier-mâché, steel, cement, and dog crates
80 x 29 x 24 in. (203.2 x 73.7 x 61 cm)

Untitled (Eighty Dates), 2019

Ceramic, papier-mâché, and steel
Approx. 36 x 36 x 18 in. (91.4 x 91.4 x 45.7 cm)

Untitled (Hourglass Topiary), 2019

Ceramic, papier-mâché, steel, sand, cement, and resin
80 x 24 x 16 in. (203.2 x 61 x 40.6 cm)

Untitled (Falafel Topiary), 2019

Ceramic, papier-mâché, and steel
15¹/₂ x 24 x 24 in. (39.4 x 61 x 61 cm)

Untitled (Security Gate Topiary), 2019

Ceramic, papier-mâché, steel, cement, and resin
76 x 29 x 24 in. (193 x 73.7 x 61 cm)

Untitled (Shawarma Topiary), 2019

Ceramic, steel, gearbox, resin, and textile- and papier-mâché
70 x 18 x 24 in. (177.8 x 45.7 x 61 cm)

Untitled (Studio Stool), 2019

Bronze
18 x 9 x 9 in. (45.7 x 22.9 x 22.9 cm)

Untitled (Transaction Window Topiary), 2019

Ceramic, papier-mâché, steel, cement, and plastic
80 x 29 x 24 in. (203.2 x 73.7 x 61 cm)

Untitled (Wall Piece, Green Blobs), 2019

Ceramic, papier-mâché, and steel
18 x 14 x 4 in. (45.7 x 35.6 x 10.2 cm)

MARLON MULLEN

All works are courtesy the artist; JTT, New York; and Adams and Ollman, Portland, Oregon, unless otherwise noted.

Untitled, 2015

Acrylic paint on canvas
24 x 18 in. (61 x 45.7 cm)

Untitled, 2015

Acrylic paint on canvas
30 x 40 in. (76.2 x 101.6 cm)

Untitled, 2015

Acrylic paint on canvas
40 x 30 in. (101.6 x 76.2 cm)

Untitled, 2016

Acrylic paint on canvas
16 x 12 in. (40.6 x 30.5 cm)

Untitled, 2017

Acrylic paint on canvas
36 x 36 in. (91.4 x 91.4 cm)

Untitled, 2018

Acrylic paint on linen
36 x 26¹/₄ in. (91.4 x 66.7 cm)
Collection of Sascha S. Bauer, New York

Untitled, 2018

Acrylic paint on canvas
42 x 56 in. (106.7 x 142.2 cm)
Collection of Lance Armstrong

Untitled, 2019

Acrylic paint on canvas
36 x 48 in. (91.4 x 121.9 cm)

Untitled, 2019

Acrylic paint on canvas
48 x 36 in. (121.9 x 91.4 cm)

Untitled, 2019

Acrylic paint on canvas
48 x 48 in. (121.9 x 121.9 cm)

This catalogue is published in conjunction with an exhibition presented by the San Francisco Museum of Modern Art from November 16, 2019, through April 12, 2020.

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Kenyatta A.C. Hinkle, Sahar Khoury, Marlon Mullen.



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Cover: Marlon Mullen, *Untitled*, 2017 (detail). Acrylic paint on canvas, 36 x 36 in. (91.4 x 91.4 cm). Courtesy the artist; JTT, New York; and Adams and Ollman, Portland, Oregon. Photo: Glen Cheriton, JKA Photography.

Inside front cover: Sahar Khoury, *Untitled (Wall Piece with Purple Blobs)*, 2019 (detail). Textile and papier-mâché, ceramic, glaze, steel, acrylic paint, and oil stick, 31 x 26 x 4¾ in. (78.7 x 66 x 12.1 cm). Courtesy the artist and CANADA, New York. Photo: Joe DeNardo, courtesy CANADA, New York.

Inside back cover: Kenyatta A.C. Hinkle, *The Givers*, from *The Uninvited Series*, 2013 (detail). Glitter, acrylic paint, glass beads, and gel medium on inkjet print, 30 x 20 in. (76.2 x 50.8 cm).

Courtesy the artist. Photo: Courtesy the artist.

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KENYATTA A.C. HINKLE

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