

## 2024 Exhibition Schedule

### Joan Jonas: *Animal, Vegetable, Mineral*

March 6 – June 2, 2024

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In March 2024, The Drawing Center will present the first major drawing retrospective of Joan Jonas, one of the most experimental and significant voices in American art of the postwar period. Although Jonas's work has received critical attention and acclaim over the past few decades, her voluminous drawing oeuvre, which constitutes the backbone of her video, performance, and sculpture practices, has never been surveyed. This exhibition will be a definitive look at the integral place of drawing in the career of this pioneering feminist artist. The exhibition is organized by Laura Hoptman, The Drawing Center's Executive Director, working in close collaboration with the SoHo-based artist. *Animal, Vegetable, Mineral* will occupy the entirety of The Drawing Center's gallery spaces and will feature more than three hundred individual drawings dating from the 1960s to the present as well as a recent drawing environment that will be presented in the United States for the first time.

The exhibition will be accompanied by a publication devoted to Jonas's drawing practice, co-published by The Drawing Center and DABA. Founded by artist Adam Pendleton, DABA explores relationships between conceptual practices, Blackness, and the avant-garde, publishing artist's books, books on art, and experimental writing.

*Joan Jonas: Animal, Vegetable, Mineral* will run concurrently with a retrospective of Jonas's work at MoMA, on view from March 17 through July 6, 2024.

#### Artist Biography

Born in 1936 in New York, Joan Jonas is an acclaimed video and multimedia performance artist. She received a BA in Art History and Sculpture from Mount Holyoke College in 1958 and an MFA from Columbia University in 1965. In works that examined space and perceptual phenomena, she merged elements of dance, modern theater, the conventions of Japanese Noh and Kabuki theater, and the visual arts. Jonas has exhibited and performed extensively around the world. Notable exhibition history includes a self-titled exhibition at the Tate Modern in London (2018); her representation of the United States at the 56th Venice Biennial with an exhibition titled *They Come to Us Without a Word II* (2015); *Performance 7: Mirage* by Joan Jonas at the Museum of Modern Art in New York (2009); and *Drawings and Videos* at Wako Works of Art in Tokyo, Japan (2008). In 2008, Jonas was invited to the Isabella Stewart Gardner Museum (Boston, MA) to work on her ever-evolving performance and installation *Reading Dante*, originally created for the 2008 Sydney Biennial. For the Gardner Museum performance, she invited friends and artists in residence, including Adam Pendleton, to recite select portions of the text as part of the performance. Jonas is the recipient of many awards including the Kyoto Prize (2019); The Whitechapel Gallery Art Icon (2016); the Maya Deren Award given by the American Film Institute (1989); and the Lifetime Achievement Award given by the Solomon R. Guggenheim Museum (2009).

## Frank Walter: To Capture a Soul

June 20 – September 15, 2024



In summer 2024, The Drawing Center will present *Frank Walter: To Capture a Soul*, the first solo museum exhibition in the United States to focus on the work of Antiguan artist Frank Walter (1926–2009). A polymath with a keen intellect and thirst for knowledge, Walter created a body of work that encompasses a variety of mediums, subject matter, and styles. During his lifetime he produced over 5,000 paintings, 1,000 drawings, 600 sculptures, 2,000 photographs, 468 hours of recordings, and a 50,000-page archive. Organized by The Drawing Center's Chief Curator Claire Gilman, the exhibition will thoroughly consider this artist and thinker's practice through his works on paper alongside those on cardboard, Polaroids, and wood as well as his many notebooks and musical, genealogical, and poetic compositions. *To Capture a Soul* will provide insight into not only Walter's artistic practice but also his relationship to issues of race and identity, the legacy of slavery, the colonial and postcolonial experience, and the history and politics of Antigua, Barbuda, and beyond.

The exhibition will also explore Walter's widespread impact on contemporary art by inviting artists to engage with Walter's work both in the galleries and in the accompanying publication and public programs.

### Artist Biography

Frank Walter was born Francis Archibald Wentworth Walter on Horsford Hill, Antigua. A descendant of enslaved persons and plantation owners and burdened with the distinction of being the first person of color to be a manager of a sugar plantation on the island of Antigua, Walter struggled with his identity and place in the world. He was torn between his Black Caribbean ancestry and his Northern Europe heritage, embarking on a tour of Europe and the UK between 1953 and 1961 in search of his familial roots. Unprepared for the racism he experienced, he returned to Antigua where he worked as a photographer, frame maker, and artist before designing and building a home, art studio, and garden in a remote location on Bailey's Hill in Antigua in 1993. There he took refuge, depicting the fertile landscape and the people he encountered as well as envisioning and rendering imagined universes.

## Eye to Eye: Selections from the KAWS Collection

Fall 2024



Since the mid 1990s, the artist KAWS (Brian Donnelly) has collected over 3,000 works on paper by a wide variety of artists, ranging from Abstract Expressionist painter Willem de Kooning to graffiti writer Dondi. His collection is particularly rich in drawings by self-taught artists, historical and contemporary, comic artists, and graffiti artists. It contains masterpieces by Adolf Wölfli, Martín Ramírez and Helen Rae, extraordinary sketchbooks by legendary graffiti writers like Lee Quiñones, comics by Robert Crumb and Rick Griffin, and a cache of drawings by Chicago Imagist artists including H.C. Westermann, Jim Nutt, and Gladys Nilsson, among many others. For this exhibition, KAWS will curate a selection of more than two hundred drawings from his collection in an exhibition of his own design that will occupy the entirety of The Drawing Center's gallery spaces. Continuing The Drawing Center's tradition of exhibiting drawings from outstanding public and private collections, this presentation will shed light on KAWS's unique connoisseurship and give context to his own art, disseminated to millions via public sculpture, multimedia artworks, products, and interactive experiences.

### Credits

The exhibition *Joan Jonas: Animal, Vegetable, Mineral* and its attending publication are made possible by the Every Page Foundation, the Terra Foundation for American Art, the Henry Luce Foundation, The Andy Warhol Foundation for the Visual Arts, and the Director's Circle of The Drawing Center.

### Images

Joan Jonas, *Untitled*, c. 1970s. Oil pastel and charcoal, 30.3 × 22.5 inches (77 × 57 cm)

Joan Jonas, *Untitled*, c. 1960s. Oil pastel, 4.1 × 5.7 in (10.5 × 14.7 cm)

Joan Jonas, *Untitled*, 2012. Oil pastel, 30.4 × 22.4 in (77.3 × 57.1 cm)

Frank Walter, *MWG Milky Way Galaxy*, n.d. Oil on Fiberboard, 18.5 × 14.6 inches (47 × 37 cm)

Frank Walter, *Egg*, n.d. Photocopy, 4.8 × 4 inches (12.2 × 10.2 cm)

Frank Walter, *Profile of a Man in Striped Shirt*, n.d. Oil on card, 6.3 × 4.8 inches (16 × 12.1 cm)

Lee Lozano, *No Title*, 1962. Crayon on paper, 13.8 × 16.8 inches (35 × 42.5 cm)

Robert Crumb, *Mr. Natural....Don't Fuck With Him*, 2002. Ink and correction fluid on paper, 14 × 11 inches (35.6 × 27.9 cm)

Adolf Wölfli, *Blatt aus Heft no. 13*, c. 1916. Graphice and colored pencil on paper, 39 × 28 inches (99 × 71 cm)