

## Ways of Seeing: Three Takes on the Jack Shear Drawing Collection

Organized by Claire Gilman, The Drawing Center's Chief Curator, with curators Jack Shear, Arlene Shechet, and Jarrett Earnest

Oct 2, 2021–Feb 20, 2022

Take One: Jack Shear, Oct 2–Nov 7, 2021

Take Two: Arlene Shechet, Nov 13–Dec 23, 2021

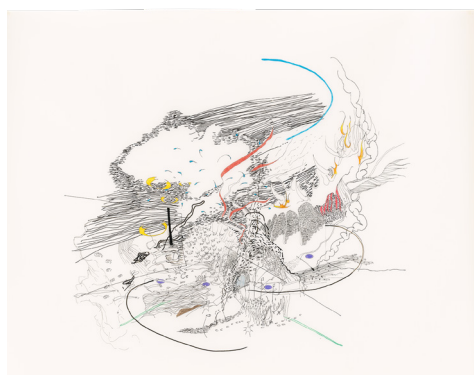
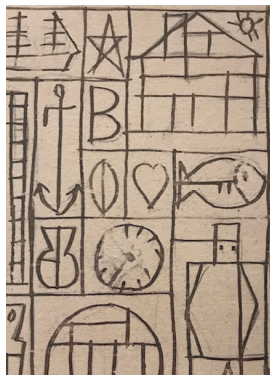
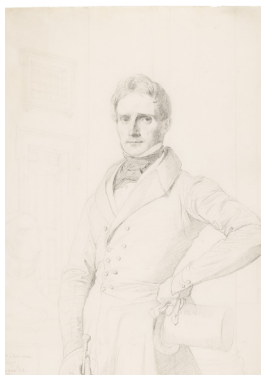
Take Three: Jarrett Earnest, Jan 15–Feb 20, 2022

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New York, NY... *Ways of Seeing: Three Takes on the Jack Shear Drawing Collection* will present three curatorial interpretations of the extraordinary collection of drawings that artist, curator, and collector **Jack Shear** has built over the past half-decade. Continuing The Drawing Center's tradition of exhibiting drawings from outstanding public and private collections, *Ways of Seeing: Three Takes on the Jack Shear Drawing Collection* offers a revealing experiment in connoisseurship and exhibition-making. During the course of the exhibition's fifteen-week run, artist **Arlene Shechet**, critic and curator **Jarrett Earnest**, and Shear himself will each present an exhibition curated from Shear's holdings.

Shear's expansive collection consists of nearly seven hundred drawings dating from the sixteenth-century to the present, and includes artworks by figures as diverse as Lee Bontecou, Vija Celmins, Edgar Degas, Eugène Delacroix, Tom of Finland, Adolph Friedrich Erdmann von Menzel, Robert Gober, David Hockney, Jean-Auguste-Dominique Ingres, Elaine de Kooning, Kazimir Malevich, Alice Neel, Pablo Picasso, Walter Price, Jan Toorop, and Stanley Whitney, among many others. In his studio in upstate New York, Shear employs an eccentric approach to hanging his collection, arranging works on the basis of intuited visual affinities, regardless of context or historical provenance. Shear will bring the same unorthodox and intuitive vision to his installation at The Drawing Center. Shechet and Earnest will also take imaginative approaches to curating their presentations. Each was given unlimited access to Shear's collection, and their selections of drawings will be guided by their own sensibilities and experiences, and in the end, their personal beliefs concerning the presentation and reception of art.

The exhibition will be accompanied by an ambitious two-part publication. The first volume, co-edited by Gilman and critic and writer **Hilton Als**, will consist of an introduction by Gilman, an essay by Als, and short texts including poems, stories, and visual analyses by contributors **Jennifer Krasinski, Ben Marcus, Nick Mauss, Charlie Porter, George Saunders, Clare Sestanovich, Brenda Shaughnessy, Tracy K. Smith, and Craig Teicher**. The authors—including artists, fiction writers, and historians, as well as traditional critics—write about works of their choosing from the collection. The second volume, to be published upon the completion of the final installation, will include contributions by the three exhibition curators—Shear, Shechet, and Earnest—alongside installation views of their respective presentations.

## Curatorial and Editorial Biographies

**Jack Shear** is a photographer, curator, and art collector living and working in Spencertown, NY. He previously collaborated with Anne Philbin on *Drawn from Artists' Collections*, on view at The Drawing Center from Apr 24–Jun 12, 1999, and co-curated *Twice Drawn* at the Tang Teaching Museum with Director Ian Berry. Shear's collection has previously been on view in the exhibition *Borrowed Light: Selections from the Jack Shear Collection* at the Tang Teaching Museum. Most recently, his drawings were on view at the Blanton Museum of Art in Austin, Texas. His own photographs are in the collections of the San Francisco Museum of Modern Art and the Whitney Museum of American Art. Shear is also President of the Ellsworth Kelly Foundation, and serves on the Drawings & Prints Committee at the Museum of Modern Art.

**Arlene Shechet** is a multidisciplinary sculptor living and working in New York City and the Hudson Valley. A critically-acclaimed twenty-year survey of the artist's work, *All At Once*, was on view at the Institute of Contemporary Art/Boston in 2015. Shechet has designed and curated exhibitions including *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*, on view at The Frick Collection, New York (2016–17), and *From Here on Now* at The Phillips Collection, Washington, DC (2016–17). Her ambitious large-scale public project *Full Steam Ahead* featured monumental porcelain and mixed media sculptures installed in Madison Square Park, New York (2018–19). Shechet's first solo show at Pace Gallery, *Skirts*, opened in New York in February 2020. The monograph *Arlene Shechet: Skirts* (Pace Publishing, 2020) includes an essay by scholar Rachel Silveri and interviews with the artist by Deborah Solomon and Michaëla Mohrmann. Shechet currently has work on view in New York at The Metropolitan Museum of Art, the Whitney Museum of American Art, The Jewish Museum, and the Museum of Arts and Design. Upcoming projects include exhibitions in Hong Kong and Los Angeles, as well as a historical and contemporary installation that Shechet has designed for the Harvard Art Museums and a permanent sculpture commission for the Stuart Collection at the University of California San Diego.

Writer and curator **Jarrett Earnest** has contributed criticism and long form interviews to publications including *What it Means to Write About Art: Interviews with Art Critics* (David Zwirner Books, 2018), *The Brooklyn Rail*, *Vulture*, *The Village Voice*, *Los Angeles Review of Books*, *Art in America*, *Art Practical*, *Riot of Perfume*, *SFAQ*, *The Miami Rail*, *Cultured*, *Elephant*, *New York Magazine*, *diSONARE*, and many exhibition catalogs. He has recently curated exhibitions including *The Young and the Evil* at David Zwirner, NY (February 21–April 13, 2019) and *Closer as Love: Polaroids 1993–2007: Breyer P-Orridge* at Nina Johnson, Miami (October 3–November 23, 2019). Earnest was also the editor of *Hot, Cold, Heavy, Light: 100 Art Writings 1988–2017* by Peter Schjeldahl (Abrams, June 2019), *TELL ME SOMETHING GOOD: Artist Interviews from the Brooklyn Rail* (with Lucas Zwirner; David Zwirner Books, 2017), and *FORBILL, ANYTHING: Words and Images for Bill Berkson* (with Isabelle Sorrell; Pressed Wafer, 2015). Some of Earnest's most recent writing includes "Excerpt from Drag Diary" in *Ursula* (Issue 6, Spring 2020); "Willi Smith in Pieces" in *Willi Smith: Street Couture* (Rizzoli, March 2020); and a contribution to the accompanying publication for *The Young and Evil: Queer Modernism in New York 1930–1955*, entitled "History of Intimacy" (David Zwirner Books, 2020).

**Hilton Als** began contributing to *The New Yorker* in 1989, writing pieces for "Talk of the Town." He became a staff writer in 1994, a theater critic in 2002, and chief theater critic in 2013. He has received a Guggenheim Fellowship for Creative Writing, a George Jean Nathan Award for Dramatic Criticism, the American Academy's Berlin Prize, and the Pulitzer Prize for Criticism for his work at *The New Yorker* in 2017. He is the author of the critically acclaimed anthology of essays, *White Girls*; a finalist for the National Book Critics Circle Award and the winner of the Lambda Literary Award in 2014; and a Professor at Columbia University's Writing Program. He lives in New York City.

## Credits

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## Images

Jean-Auguste-Dominique Ingres, *Portrait of Alexis-René Le Go*, 1836. Graphite on paper, 11 7/8 x 8 3/4 inches (30.2 x 22.2 cm). Jack Shear Collection.

Joaquín Torres-García, *Composición (Composition)*, 1930. Ink on paper, 5 1/4 x 3 1/2 inches (13.3 x 8.9 cm). Jack Shear Collection.

Julie Mehretu, *Untitled*, 2000. Ink and color pencil on vellum laid on paper, 19 x 24 inches (48.3 x 61 cm). Jack Shear Collection.

## About The Drawing Center

Founded in 1977 by curator Martha Beck (1938–2014), The Drawing Center is a museum in Manhattan's SoHo district that explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art, and creative thought. Its activities are both multidisciplinary and broadly historical, and include exhibitions, public programs, publications, and a unique artist-run exhibition program aimed at the contemporary artists' community.

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