



**KARA WALKER
DRAWINGS**

March 5-14 / September 8-30, 2020

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SIKKEMA JENKINS & CO.

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Among the most acclaimed artists working in the United States, Walker utilizes a diverse range of artistic practices to explore issues of race, gender, sexuality, and violence. Although she's best known for her cut paper silhouette wall installations and monumental sculptural works, drawing remains the core of Walker's artistic practice. Previously kept within her private archive, these works on paper reveal the scope of Walker's process, from sketches, studies, and collages, to texts and "dream journals." Materials such as watercolor, graphite, and ink give the drawings a sense of spontaneity and immediacy. To view these works on paper is to realize the intimacy and intensity of Walker's vision in creating her subjects, speaking back to history and thus simultaneously reforming it within the present. The figures within Walker's drawings insist upon themselves as the protagonists of a new narrative, revealed to us through bodies and words and unspeakable acts.

In the 38 drawings of *The Gross Clinician: Pater Gravidam* (2018), a centerpiece of the exhibition, history is all-consuming; the title refers to Thomas Eakins 1875 painting, *The Gross Clinic*, which depicts the public operation on a woman by Dr. Samuel Gross. Swathes of graphite, sumi ink, and gouache flesh out scenes of bodily and psychological violence. The context within each drawing is not always clear; some figures are suspended against blank backgrounds, or placed against ruinous landscapes, barren fields and shadowed mountains. While some drawings explicitly depict acts of medical brutality, reflecting the series' namesake, others invoke a multitude of traumas and symbols, including colonial-era "Yankees," the snake in the Garden of Eden, palm trees, and police in full riot gear. *The Gross Clinician: Pater Gravidam* finds its genesis within Walker's new mythology; chaotic, unholy, and unending.

Born in Stockton, California in 1969, Kara Walker was raised in Atlanta, Georgia from the age of 13. She studied at the Atlanta College of Art (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). She is the recipient of many awards, notably the John D. and Catherine T. MacArthur Foundation Achievement Award in 1997 and the United States Artists, Eileen Harris Norton Fellowship in 2008. Walker is a member of the American Academy of Arts and Letters (elected 2012) and American Philosophical Society (elected 2018), and was named an Honorary Royal Academician by the Royal Academy of Arts, London in 2019. She lives and works in New York.

Walker's work has been acquired by prominent museums and public collections throughout the United States and Europe, including the Kunstmuseum Basel's Kupferstichkabinett (Department of Prints and Drawings); the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Tate Gallery, London; the Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome; and the Deutsche Bank Collection, Frankfurt.

Walker was selected by the Tate Modern for the 2019 Hyundai Commission. She responded with a large-scale public sculpture in the form of a four-tiered fountain entitled *Fons Americanus*. Directly alluding to the Victoria Memorial at Buckingham Palace, Walker's sculpture stands as a "counter-memorial," a playful yet incisive subversion of such monuments' original public function within the context of European imperialist projects. Surrounded by two pools of water as a disaster at sea, the work represents a counter-narrative to the Western pride of empire-building, a mythologized origin story built upon the violent and tragic foundations of our collective history. *Fons Americanus* will be on view at the Tate Modern Turbine Hall through November 8.





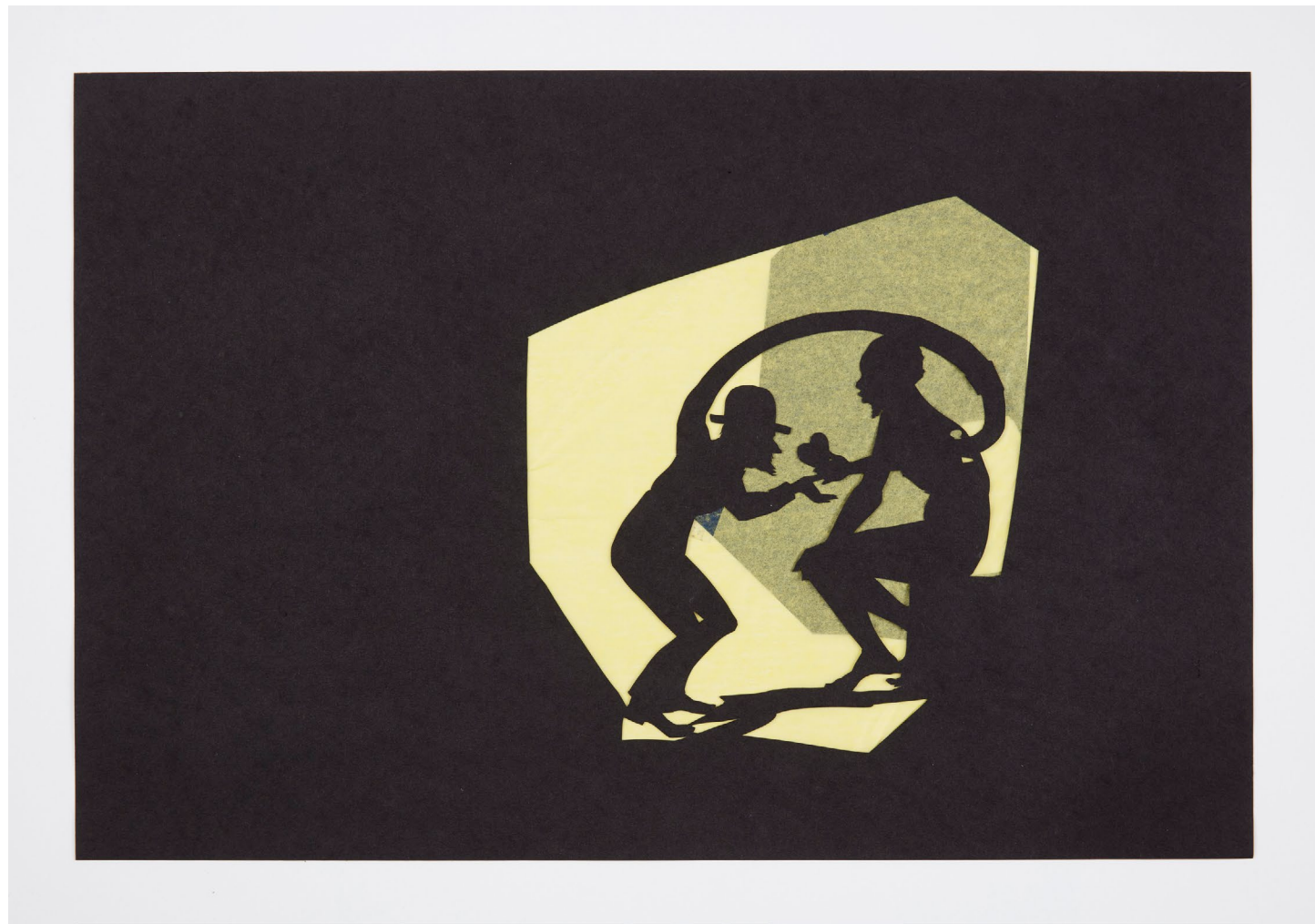
Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2000
Cut paper collage
12 x 18 inches (30.5 x 45.7 cm)



Untitled, 2002-04
Watercolor, ink, graphite, collage, and cut paper on paper
From suite of 24 works on paper: 18.125 x 12.125 inches (46 x 30.8 cm)



Imposter Syndrome, 2020
Charcoal on paper
82.75 x 72 inches (210.2 x 182.9 cm)



Untitled, no date
Pastel on paper
12.25 x 12.125 inches (31.1 x 30.8 cm)

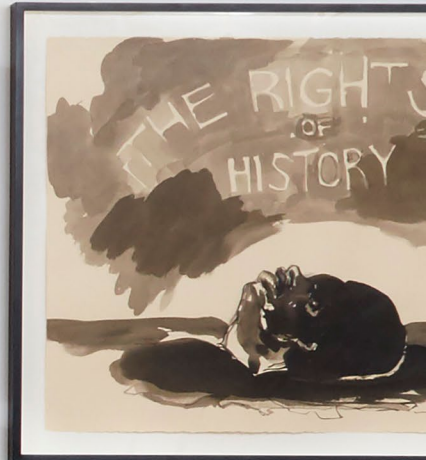
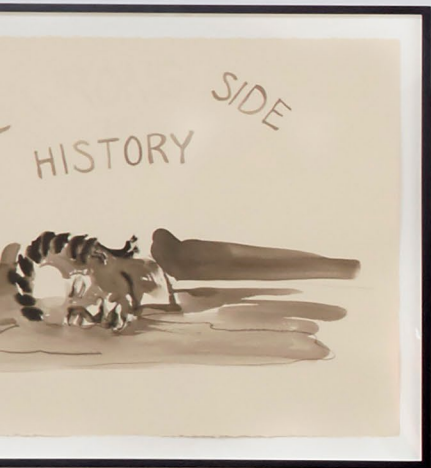


(Fons Americanus archive), 2019
Charcoal and graphite on paper
91.25 x 72 inches (231.8 x 182.9 cm)



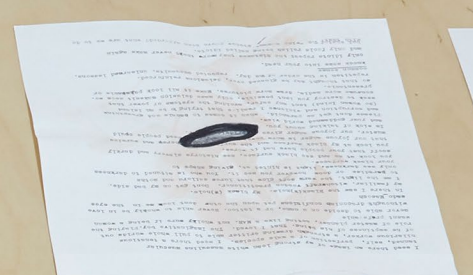
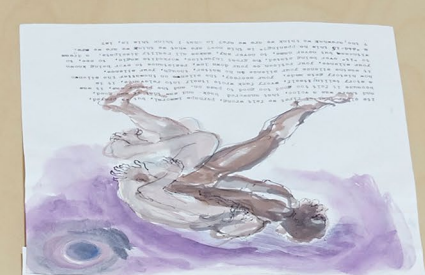
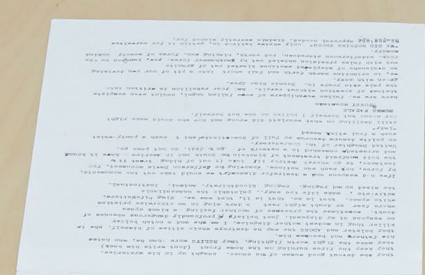
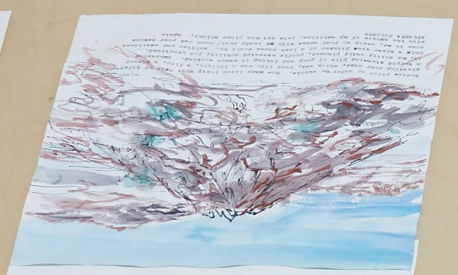
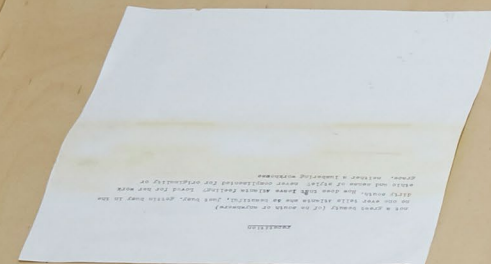
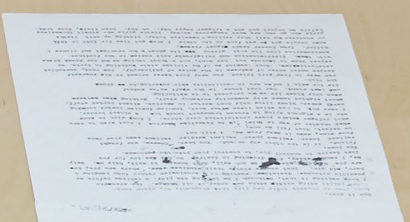
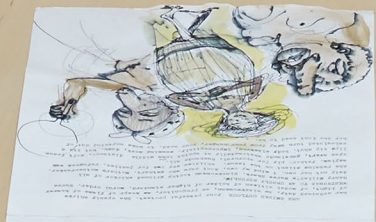
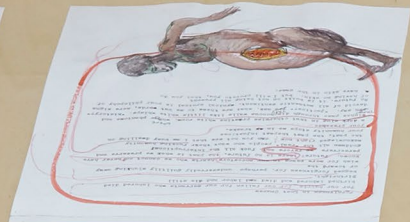
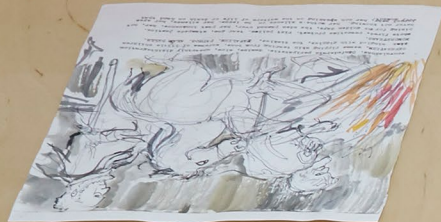


Untitled, 2008
Ink on paper
28 x 22 inches (71.1 x 55.9 cm)





The Gross Clinician Presents: Pater Gravidam, 2018
Graphite, sumi ink, gofun, and gouache on paper
38 drawings, dimension vary, both horizontal and vertical

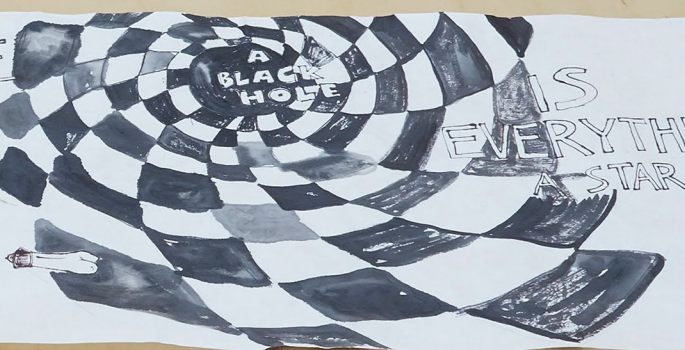


The Sweet
sweet

SMELL OF SUCCESS AND THE STENCH OF



INGRATITUDE



EVERYTHING IS A STAR

LONGS TO BE



BLACK ARTISTS I ASPIRE TO BE LESS LIKE :

Foppish. Naïve. Bitter. Angry. Narcissistic.
Vain. Paranoid. Undeserving.

CRASSLY
COMMERCIAL.

Broke. Forgotten.

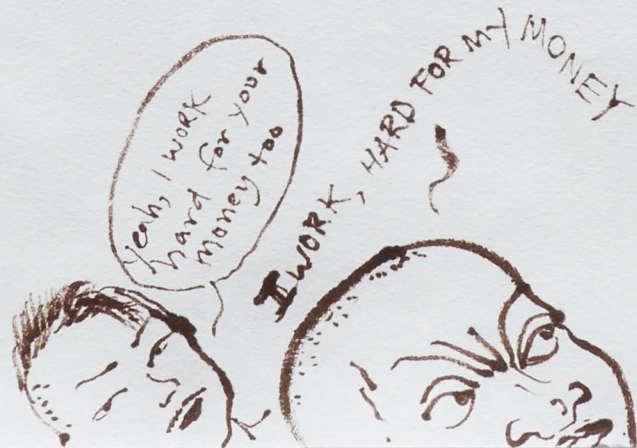
OUT OF TOUCH.

Taken Advantage of. Short-lived

SO.

WHAT IS LEFT?

YOU SEXY DEMONESS.



See, I TOLD you she wasn't down.



Oh, Fuck you too.



Haha SHE'S PATHETIC
I GOT HER
BEAT BY
MILES!

WITH HIGH
OVERHEAD COSTS

ER BOARD
WITH
THE CHATTER

should be a poster

MELL OF SUCCESS



Success and the Stench of Ingratitude, 2012
Ink on paper
11 x 227 inches (27.9 x 576.6 cm)

SHE SMIRKS OUTLOUD your peaceful protest. She openly shirks her ordained duty, as blackwoman, as progenitor, as keeper of flame of bearer of light, of model citizen of holder of higher standard. moral order. Nurse WHETNURSE TO AN UNRULY REPUBLIC.

Henry Miller's Nurse Shark. Blackwoman toothy grinned shirker of all duty not her own. I mind my own, dont care who gethurt. Mothers motherfucker. she remains silent on the issue. children cry out for justice, refugees sek asylum. Fathers ply for approval, husbands all.

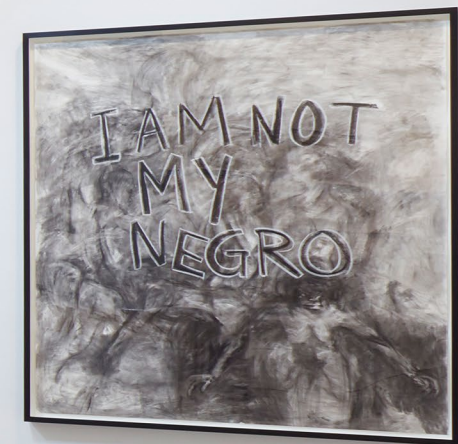
eyes avert, gazelandz abstractedly at apoint in^{the} middle distance, soft focus. lips zip shut. body slackens, imperceptibly. seeming meek, dumb. but its a calculated turn away from your hunger, your need. to make anything out of her she dont need to be.



convulsions. Confederate peripatetic. demise, slow, unearthly disintegration SEPERATISM. seams ripping skin tearing from bone. screams of little children ~~rim~~ mingled with giggles, toe tickles, FATALISM. PATHOS. ALAM BELLS. NOMORETEARS.

shots fired, peacetime protest. riot police. tear gas, stampede justice. pining for the golden days, the eden passed over, her past innocence. her, not never not knowing. her mother's silence on he issue. her silence, her eyes turned away, her non speaking on the matters of life or death on hand that very moment.

2015 Book, 2015
Watercolor and ink on paper
Suite of 11 works on paper: 10.5 x 9.5 inches (26.7 x 24.1 cm) each

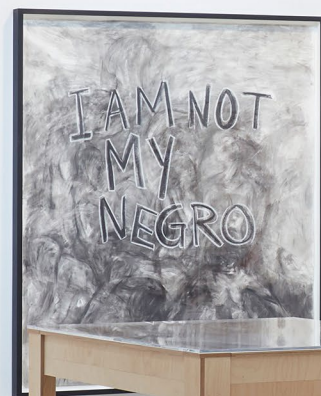




Fealty as Feint (a drawing exercise), 2019
Conté crayon on tinted gessoed paper
Triptych: 101.5 x 224.75 inches (257.8 x 570.9 cm) overall



Untitled, 2014
Ink and gouache on paper
Suite of 4 works on paper: 15 x 22.25 inches (38.1 x 56.5 cm)

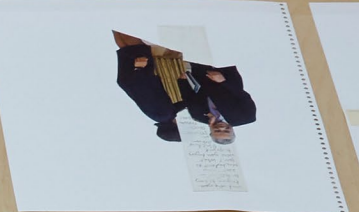
A simple, rectangular wooden table with a clear glass top, positioned in front of the grid of small artworks on the left wall.A simple, rectangular wooden table with a clear glass top, positioned in front of the large framed artwork.A large, rectangular wooden table with a clear glass top, positioned in the foreground on the right side of the gallery. It is empty and reflects the surrounding environment.

Text on a white card with a blue header.

Text on a white card with a blue header.

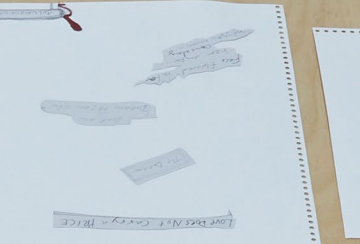


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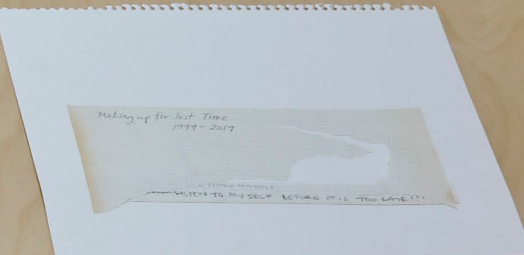
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Text on a white card with a blue header.

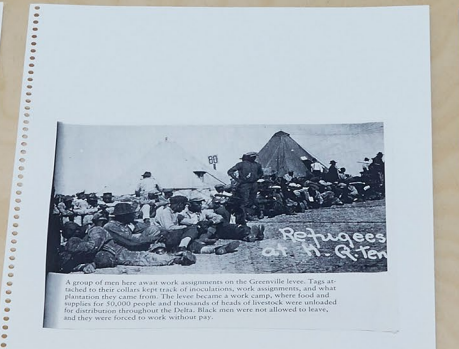
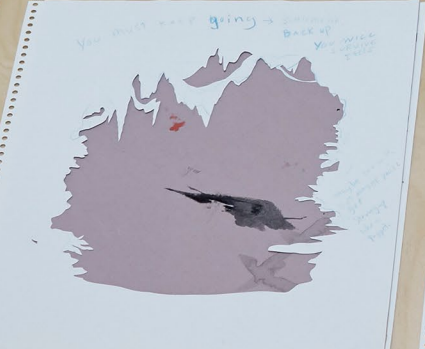


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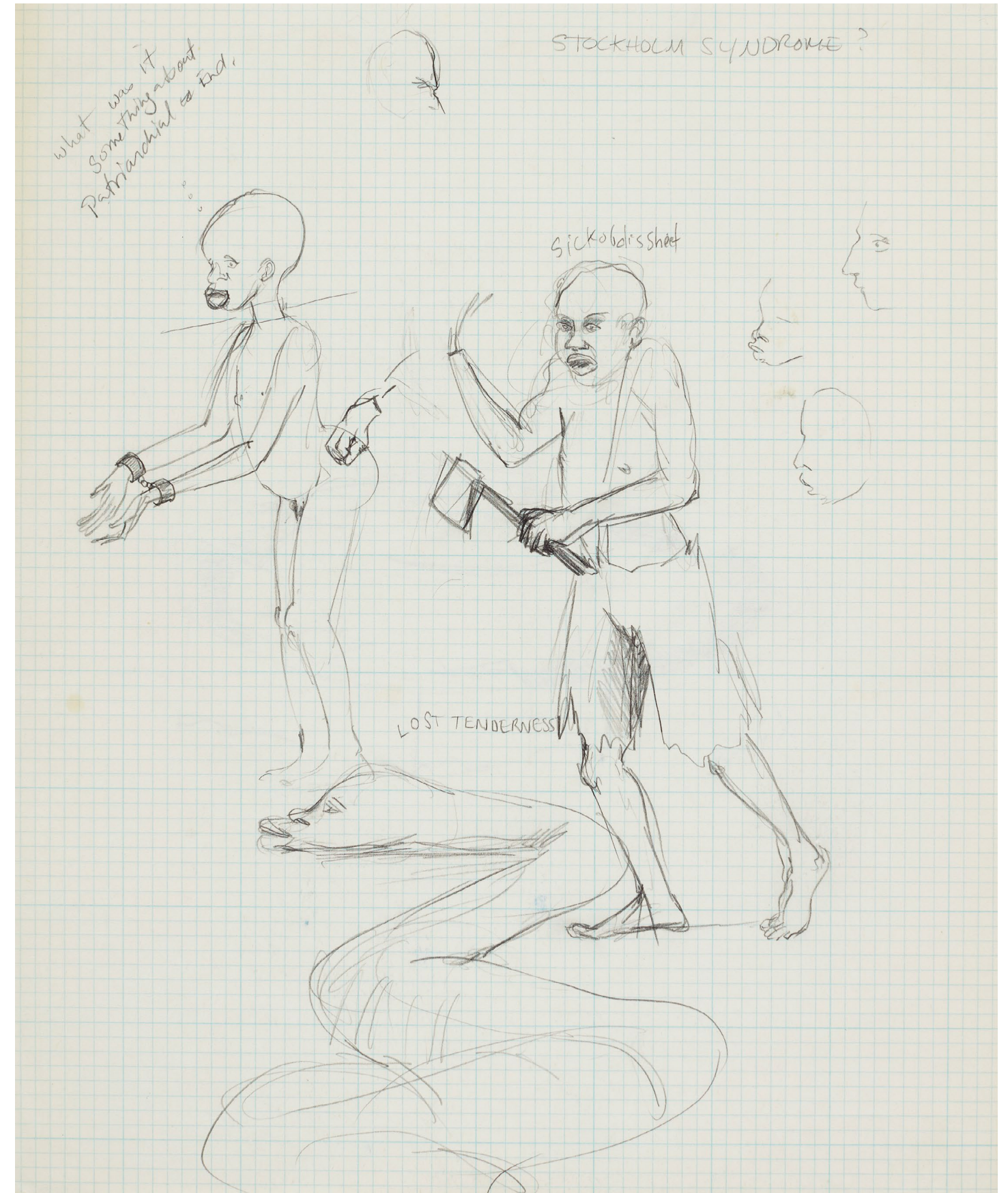
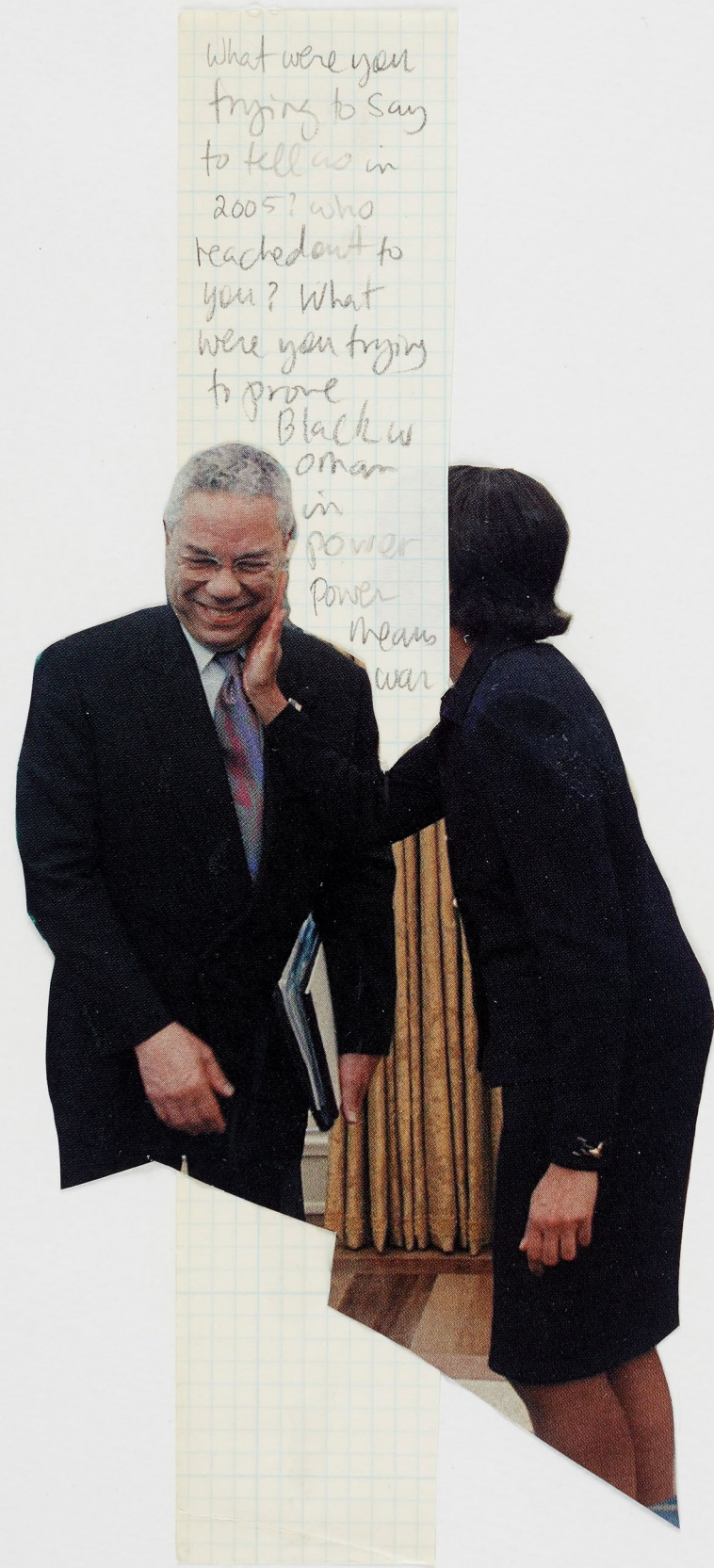
Text on a white card with a blue header.

Text on a white card with a blue header.



Text on a white card with a blue header.





Notebooks 2019, 2019
Collage, ink, marker, photocopy, tape, stickers, gouache,
watercolor, graphite, and colored pencil on paper
Suite of 36 works: 10.875 x 8.875 inches (27.6 x 22.5 cm) each







Untitled, 2019
Ink, watercolor, gouache, and collage on paper
Suite of 44 works on paper: 11 x 8.5 inches (27.9 x 21.6 cm) each



Untitled, 2011
Charcoal on paper
Suite of 7: 22.5 x 30 inches (57.2 x 76.2 cm)

NEXT.

THIS PROBLEM OF PRIORITIZING WORDS
OVER IMAGES - ESPECIALLY SINCE
YOU CAN DRAW FIGURATIVELY
- AND LITERALLY!

CUTE. HAHA. CUTE.

BUT SERIOUSLY

SHOW US YOUR STUFF!

SHAKE THAT STANKYASS!

BRING IT ON DOWN!

GET YOUR GROOVE ON!

PUT YOUR HANDS IN THE AIR!

DROP THAT THANG!

BOUNCE THEM TITTIES!

SHAKE YOUR MONEY MAKER!

HIT ME!

SPREAD 'EM WIDE!

SHAVE 'EM DRY!

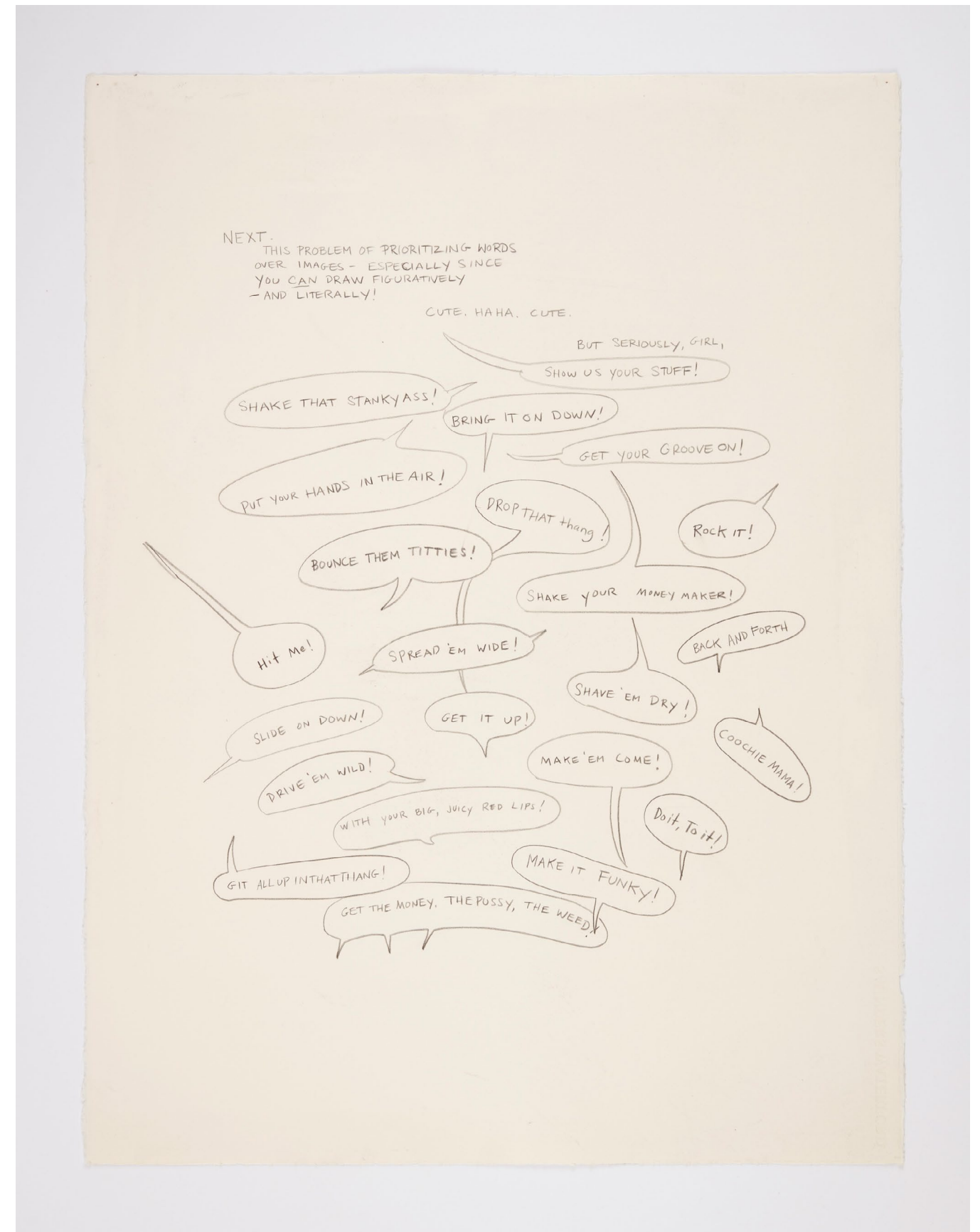
SLIDE ON DOWN!

GET IT UP!

MAKE 'EM COME!

DRIVE 'EM WILD!

WITH YOUR BIG, JUICY RED LIPS!



NEXT.
THIS PROBLEM OF PRIORITIZING WORDS
OVER IMAGES - ESPECIALLY SINCE
YOU CAN DRAW FIGURATIVELY
- AND LITERALLY!

CUTE. HAHA. CUTE.

BUT SERIOUSLY, GIRL,

SHOW US YOUR STUFF!

SHAKE THAT STANKYASS!

BRING IT ON DOWN!

GET YOUR GROOVE ON!

PUT YOUR HANDS IN THE AIR!

DROP THAT THANG!

ROCK IT!

BOUNCE THEM TITTIES!

SHAKE YOUR MONEY MAKER!

BACK AND FORTH

HIT ME!

SPREAD 'EM WIDE!

SHAVE 'EM DRY!

COOCHIE MAMA!

SLIDE ON DOWN!

GET IT UP!

MAKE 'EM COME!

DRIVE 'EM WILD!

WITH YOUR BIG, JUICY RED LIPS!

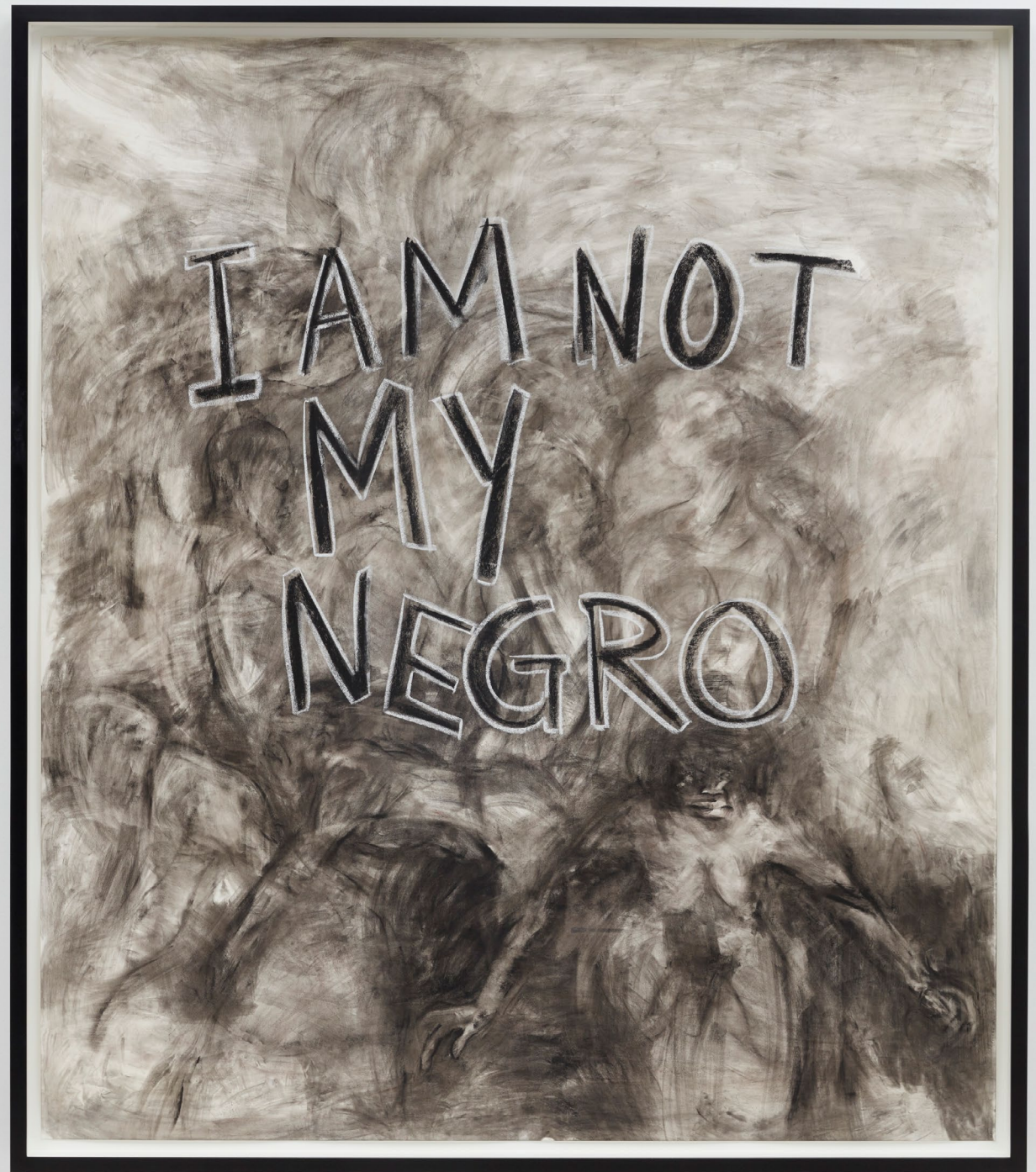
DO IT, TO IT!

GIT ALL UP IN THAT THANG!

MAKE IT FUNKY!

GET THE MONEY, THE PUSSY, THE NEEDY

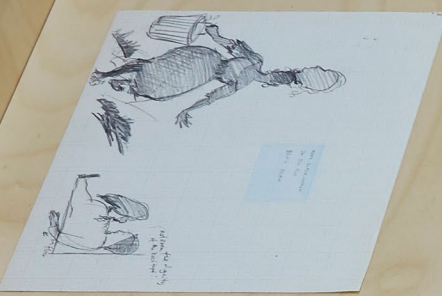
Untitled, 2011
Graphite on paper
30 x 22.5 inches (76.2 x 57.2 cm)



I Am Not My Negro, 2020
Charcoal and pastel on paper
83.25 x 72 inches (211.5 x 182.9 cm)

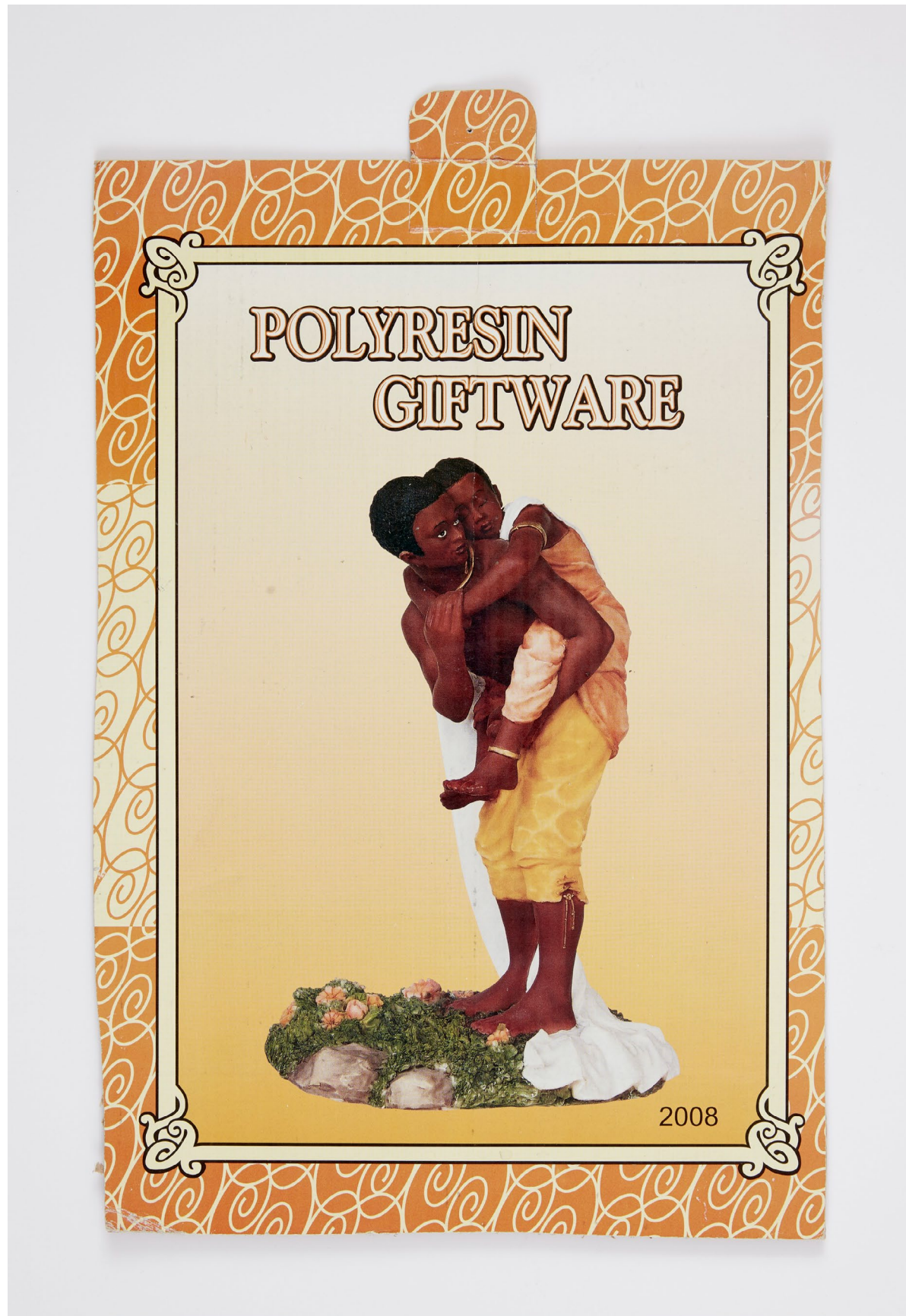


Handwritten text on a piece of paper, possibly a letter or a note. The text is dense and appears to be in a non-English script.



A large white sheet of paper with a wooden profile cutout of a man's head. Below the cutout is handwritten text in a non-English script.





Untitled, no date
Found object, printing on cardboard
14.125 x 9 inches (35.9 x 22.9 cm)



Untitled, 2012
Charcoal on paper
21.125 x 11.125 inches (53.7 x 28.3 cm)

Dream 5/4/02

- going to take train to long island to see Joe Grigley the artist. I explain to ^{like airline counter} woman selling ticket (behind counter) that he is deaf (I think I say he's Blind and Deaf and a great poet to) I think I tell her a great deal about his work. I know that I don't know where I am - Queens is maybe.

Somewhere else.

a museum shop - very crowded + expensive. I am at another ^{glass} counter ^{pressed} - up close

I think Klaus + D are behind the desk where some one who would think me strange for buying weapons or my name

looking at a fancy switch blade - I say "I'll take it" it costs \$400 but I don't care. The Black woman behind the counter picks it open for me to examine (shadow) This, then I say "I'll take it") I am

buying this in addition to ~~buying~~ a silver gun. I am impressed by the knife.

- Another scene

I am trying to get home - or away from where I was want to take train but there are only Air planes - they are all crowded up looking in the train airport windows - people all crowded up against a

Security glass ^{looking out at planes - (flight attendants) nagging to leave} I say to a uniformed woman that I wanted to take the train. I ~~take~~ picture the knife and the gun in my pockets.

She leads me away from the crowd - opens several

we walk to have access to a desk (another desk) where Newscaster Peter Jennings is sitting, in doing the news - or just talking characteristic voice -



Untitled, 2016

Ink, watercolor, graphite, gouache, pastel, collage
Suite of 12 works; dimensions variable

Untitled, 2012

Charcoal on paper
9.75 x 13.625 inches (24.8 x 34.6 cm)



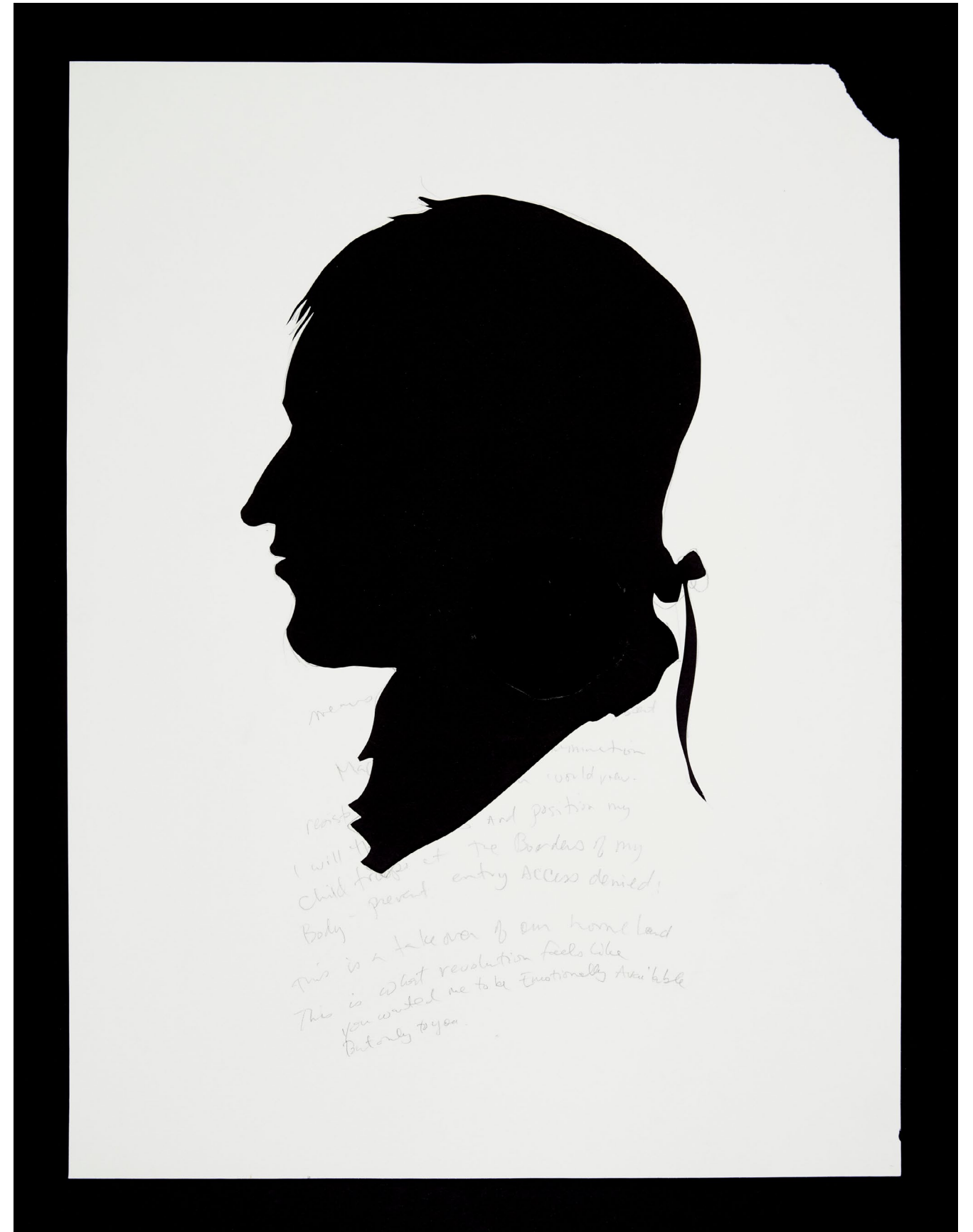
Untitled, no date
Ink, collage
9 x 7.125 x 3 inches (22.9 x 18.1 x 7.6 cm)



Untitled, 1992
Ink on postcard
5.875 x 4.125 inches (14.9 x 10.5 cm)



Untitled, 1997
Watercolor and collage on paper
23.75 x 12.25 inches (60.3 x 31.1 cm)



Untitled, no date
Cut paper
25.75 x 19 inches (65.4 x 48.3 cm)



Untitled, 2002-07

Graphite, colored pencil, pastel, marker, and collage on paper
 From suite of 6 works on paper; dimensions variable



Untitled, no date

Found object, printing on cardboard
 11.125 x 16.375 inches (28.3 x 41.6 cm)



Untitled, 2008-9
Photo collage on paper
9.875 x 14 inches (25.1 x 35.6 cm)



Untitled, 2006-07
Cut paper, graphite, marker
5.75 x 9.75 inches (14.6 x 24.8 cm)



Trolls, 2012
Gouache on paper

Suite of 28 works on paper: 7 x 10.25 inches (17.8 x 26 cm) each



Untitled, 1997-9

Watercolor, ink, gouache, and pastel on paper
From suite of 13 works on paper: 10.25 x 7.125 inches 26 x 18.1 cm) each



Untitled, Pre-2007
 Graphite on paper
 30 x 22.5 inches (76.2 x 57.2 cm)



Untitled, 2010
 Graphite on paper
 8.25 x 11.75 inches (21 x 29.8 cm)

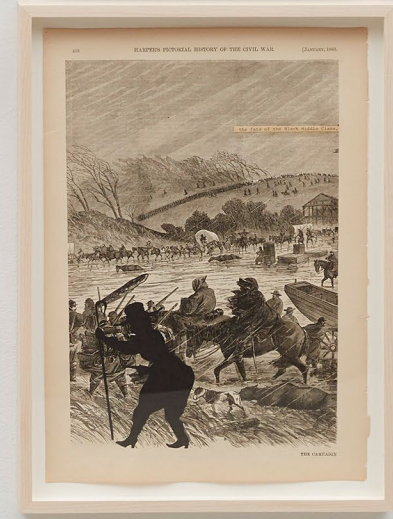
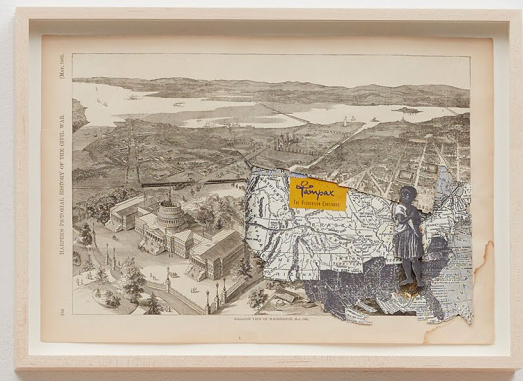


FIRST
STATING—
THEN SATIRIZING
SOME UNBROKEN DEMAND
FROM THE WHITE
ART WORLD
THAT SHE
REVEAL THE
TRUTH BEHIND
THE MASK
AND THE
VEIL
THAT MAKE UP
THE CHARACTER OF
NEGRO-WOMANHOOD
— SUPPOSEDLY
AND
NOT LIMP
THROUGH HER
TEEF

WHILE CLARIFYING
FOR HER BROTHERS THAT
SHE IS SPEAKING TRUTH TO POWER
AND "SLIPPING THE YAKS"

ALTHOUGH...

ADDITIONALLY,
EDUCATORS AND INTELLECTUALS
WILL WORK OVERTIME GATHERING
HER MANY CITATIONS AND
REFERENCES FOR USE IN THEIR
DISSERTATIONS

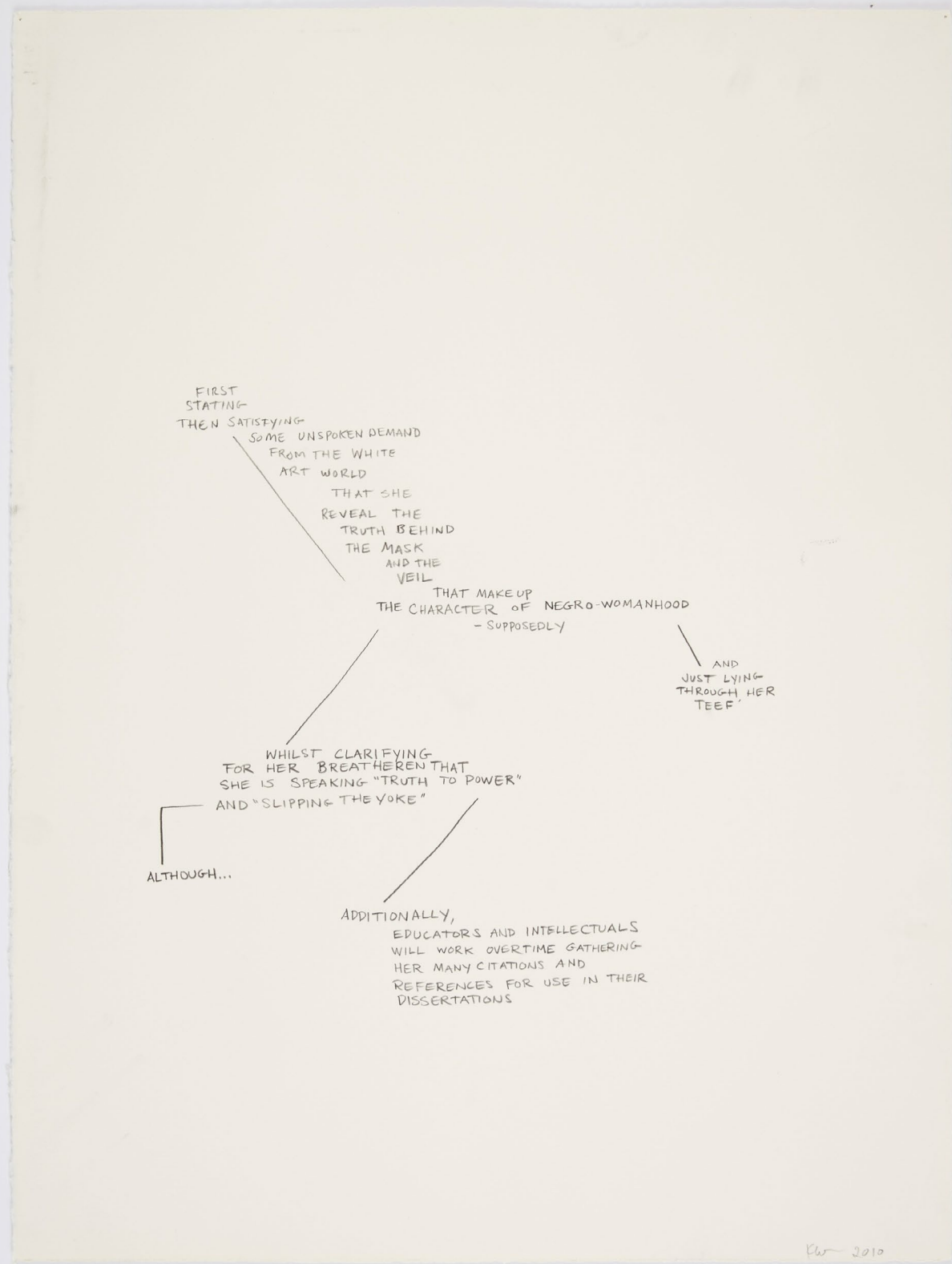




Untitled, Pre-2007
Cut paper collage
19.5 x 25.5 inches (49.5 x 64.8 cm)



Untitled, Pre-2007
Watercolor, and ink on paper
30 x 23.375 inches (76.2 x 59.4 cm)



Untitled, 2010
Graphite on paper
30 x 22.5 inches (76.2 x 57.2 cm)



Notebooks 2019, 2019
Collage, ink, marker, photocopy, tape, stickers, gouache,
watercolor, graphite, and colored pencil on paper
Suite of 36 works: 10.875 x 8.875 inches (27.6 x 22.5 cm) each



THE CAMPAIGN

Untitled, 2001

Collage and ink on paper

Suite of 6 works on paper: 11.25 x 15.875 inches (28.6 x 40.3 cm) each



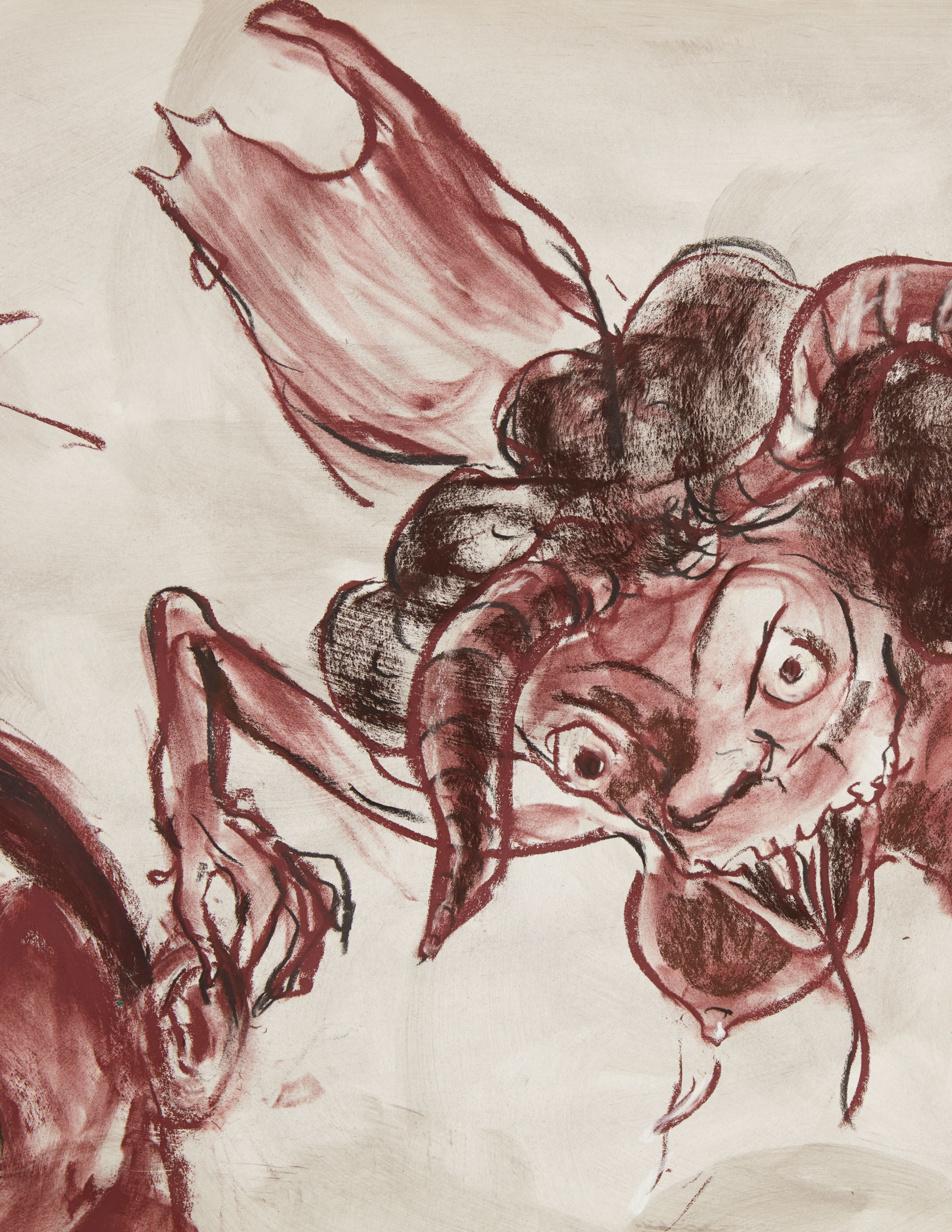
Untitled, 2002-03

Collage, ink, and gouache on paper

From suite of 13 works on paper; dimensions variable



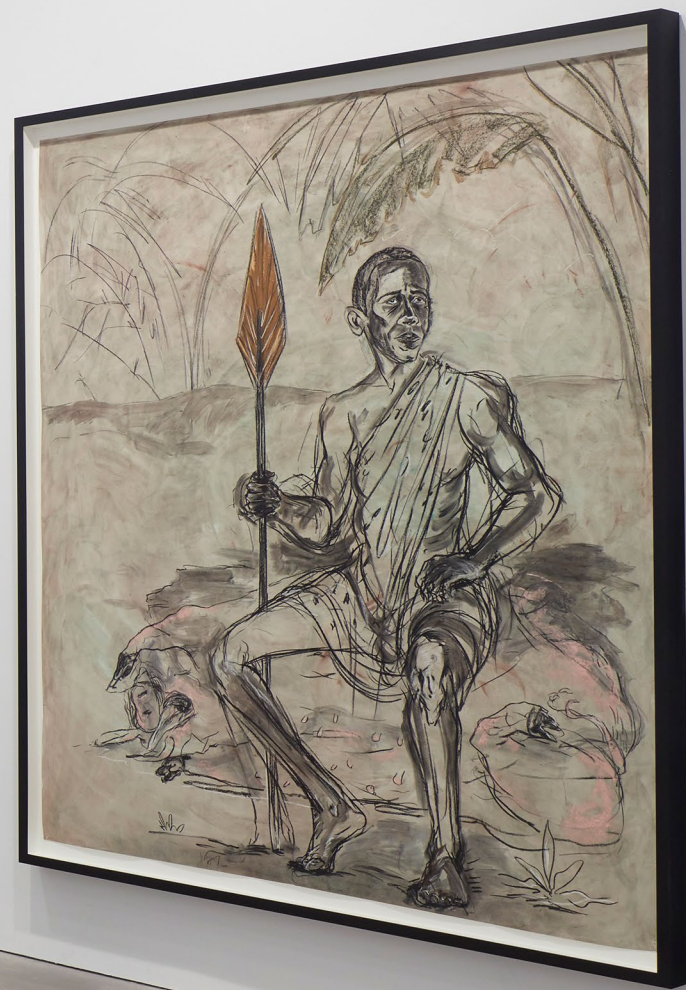




Barack Obama Tormented Saint Anthony Putting Up With the Whole "Birther" Conspiracy, 2019
Pastel, Conté crayon, charcoal on treated paper
87.375 x 72 inches (221.9 x 182.9 cm)



*Barack Obama as Othello "The Moor" With the Severed Head of Iago in a New and Revised Ending by Kara E. Walker, 2019
Pastel, Conté crayon, charcoal on treated paper
87.375 x 72 inches (221.9 x 182.9 cm)*





Barack Obama as "An African" With a Fat Pig (by Kara Walker), 2019
Pastel, Conté crayon, charcoal on treated paper
85.75 x 72 inches (217.8 x 182.9 cm)



Allegory of the Obama Years by Kara E. Walker, 2019
Pastel, Conté crayon, charcoal on treated paper
87.375 x 72 inches (221.9 x 182.9 cm)





BLACK LIVES MATTER
MURDERING THE BLM
BY LEFT BRUCE BRADSHAW
FORWARD COMMUNISM
NO MURDER
FRIGIDLY
SHAKING THE NIGHTLY
LESS
PERFORMANCE OF RACE
MURDERING THE BLM
JIM CROW DADDY
FAIR WELL TAKE
WELL



NO PICTURES
COMPLETE THE LAST THIRTEEN
FEEL IN MY HEART AT NOT
HAVING YOU MALLIN AND MORE
NO
NO BAD SEED LIVES NOW
THE GRIND IS TALLON DRY



**WHEN ARE YOU
GONNA GET
OVER THAT?**
WHEN WHEN WHEN?



**INFRARED
BEAMS**
CONVEY
YOUR
MEANNESS
WORDS FALL
ME



LIBERALS:
IF YOU WANT YOUR COUNTRY TO BE
BUY ALL THE GUNS
AND HEARD THEM
WE CAN NEED THAT GUN ESSENTIAL
TAKE AIM AT THE SCOUNDRELS
OF THE
G. O. P.
DESP YOUR IDEALS SAVE THE USA!



HUNG DADDIES I'M A FINE LINE
DIE
BECAUSE THEY HAD THEM
AND
THEY CAN
BECAUSE THEY ARE STRANGERS
THEY ARE NOT CAT HAVING DADDIES
HUNG IS, PERHAPS, AND WHO EVIDENCE
OF
CHECKS ON DE BEING IN THE PAST
LIVE, LISTENING, THE NEW



ONLY
EXPERT READ
OF THE
POST POST RACIAL
TRANSITION
GRACE PERIOD
MINUS POLICE
SHOOTINGS OF
AND ABUSE TOWARD
LITTLE BLACK GIRLS
THE
BIKINIS I SURVIVE | SURVIVE

**IS RACE
LESS FLUID
THAN
GENDER?**
OR
**VISCOUS
DEHYDRATED
SEMEN?**
CATED FROM YOUR
FACE?

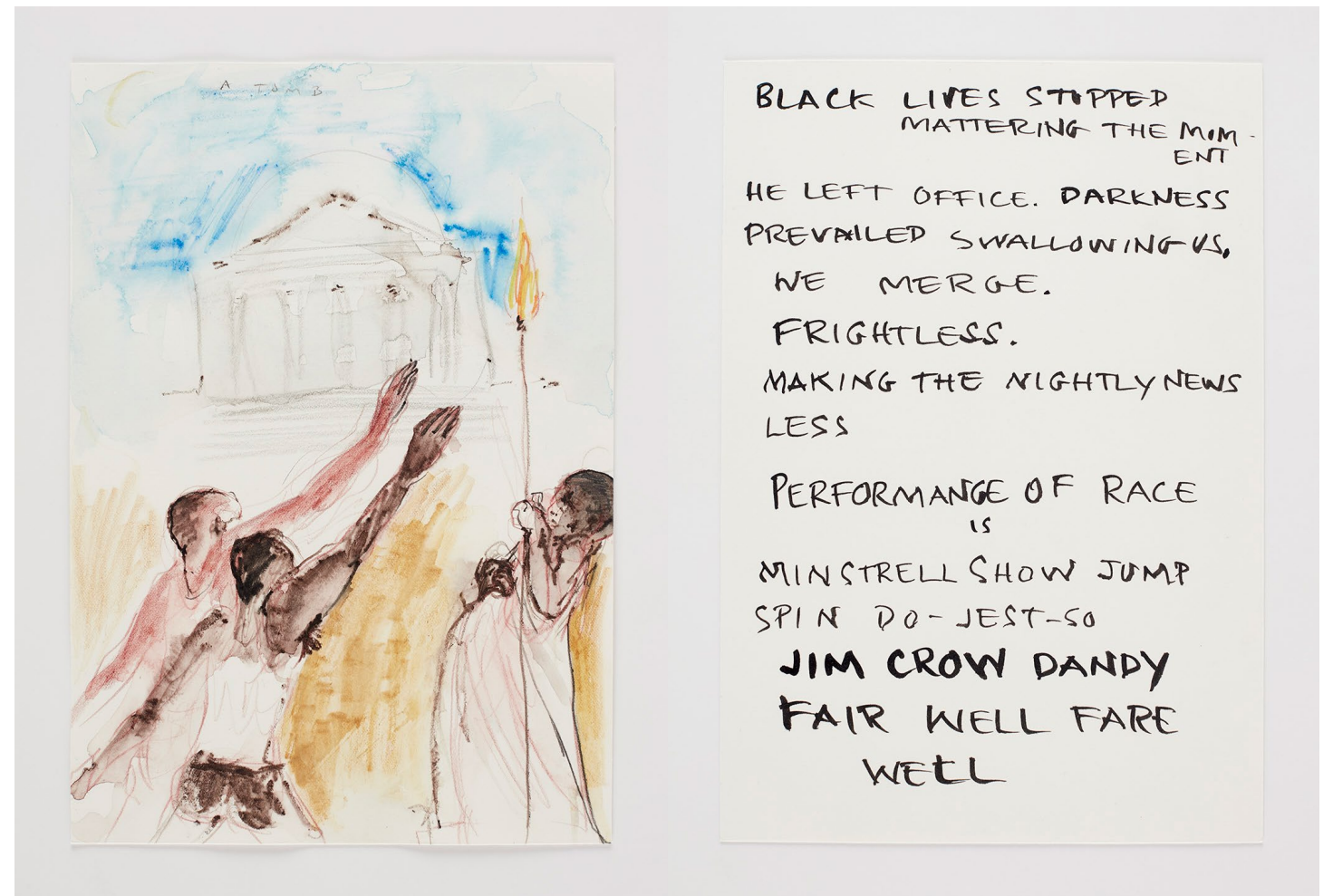




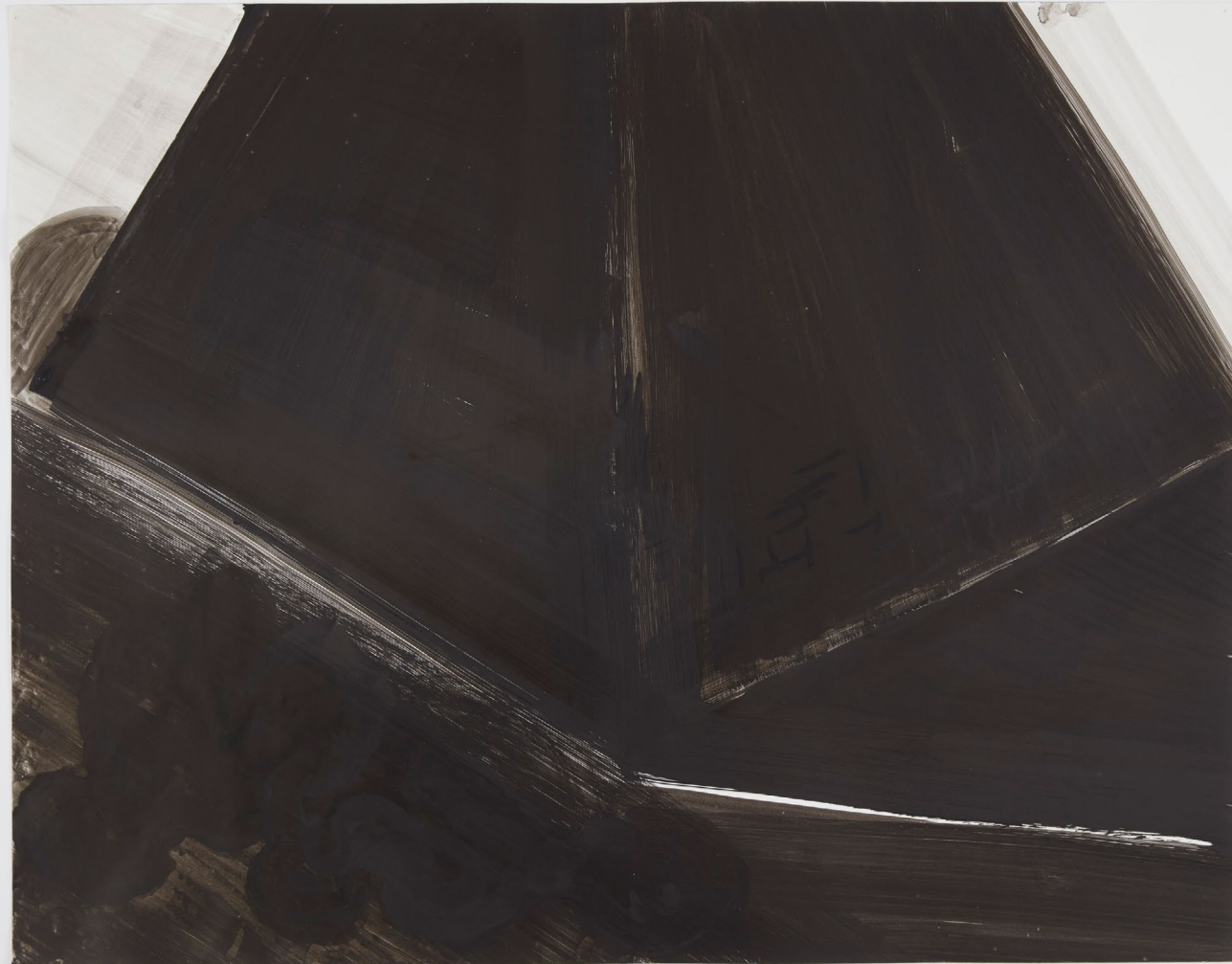
Untitled, 2013
Watercolor and graphite on paper
12.5 x 9.375 inches (31.8 x 23.8 cm)



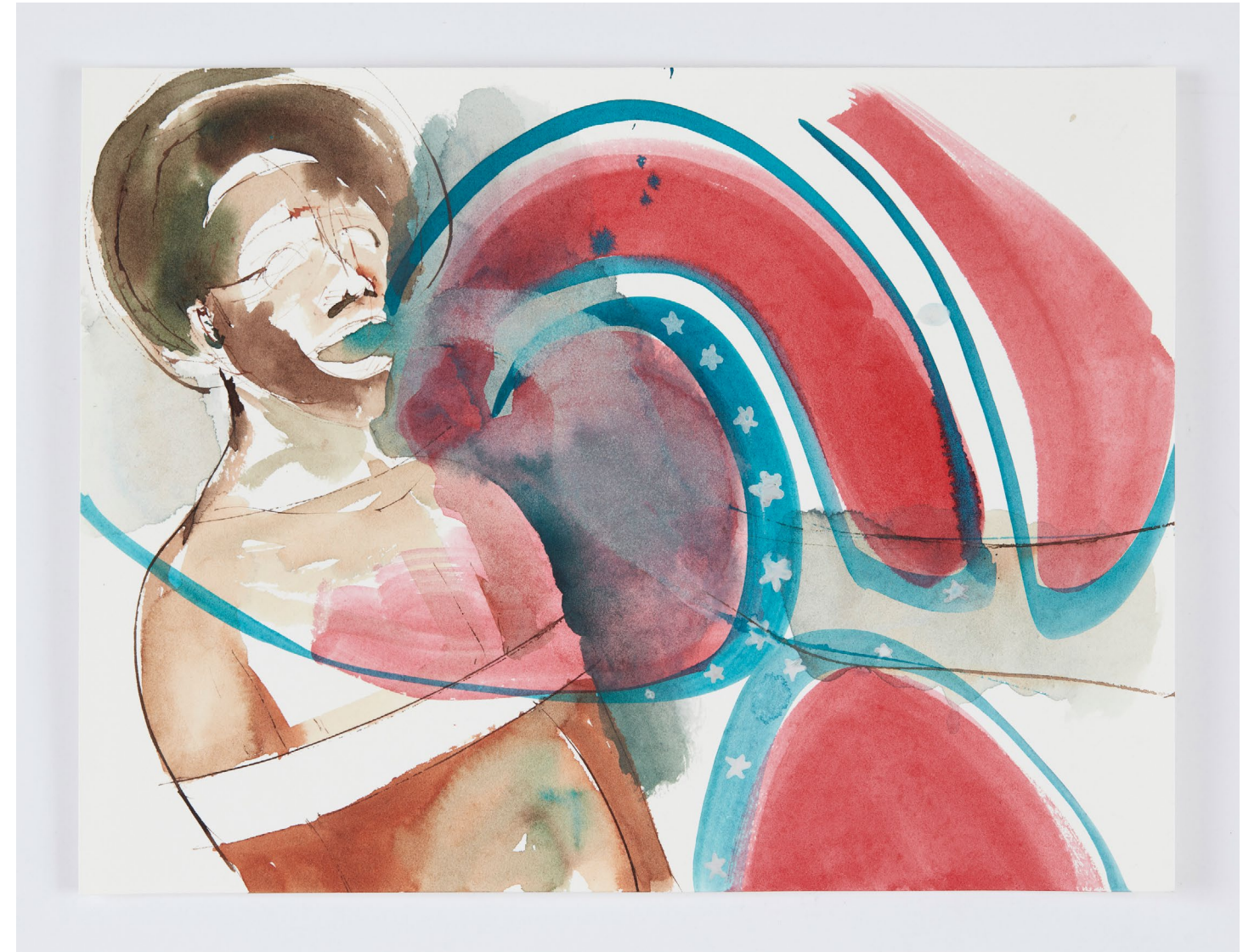
Untitled, 2008
Ink on paper
28 x 22 inches (71.1 x 55.9 cm)



Only I Can Solve This (the 2016 election), 2016
Ink, watercolor, and graphite on paper
Suite of 31 works on paper: 10.25 x 7.125 inches (26 x 18.1 cm) each



Untitled, 2008
Ink on paper
22 x 28 inches (55.9 x 71.1 cm)



Untitled, 2013
Watercolor and graphite on paper
9.375 x 12.5 inches (23.8 x 31.8 cm)



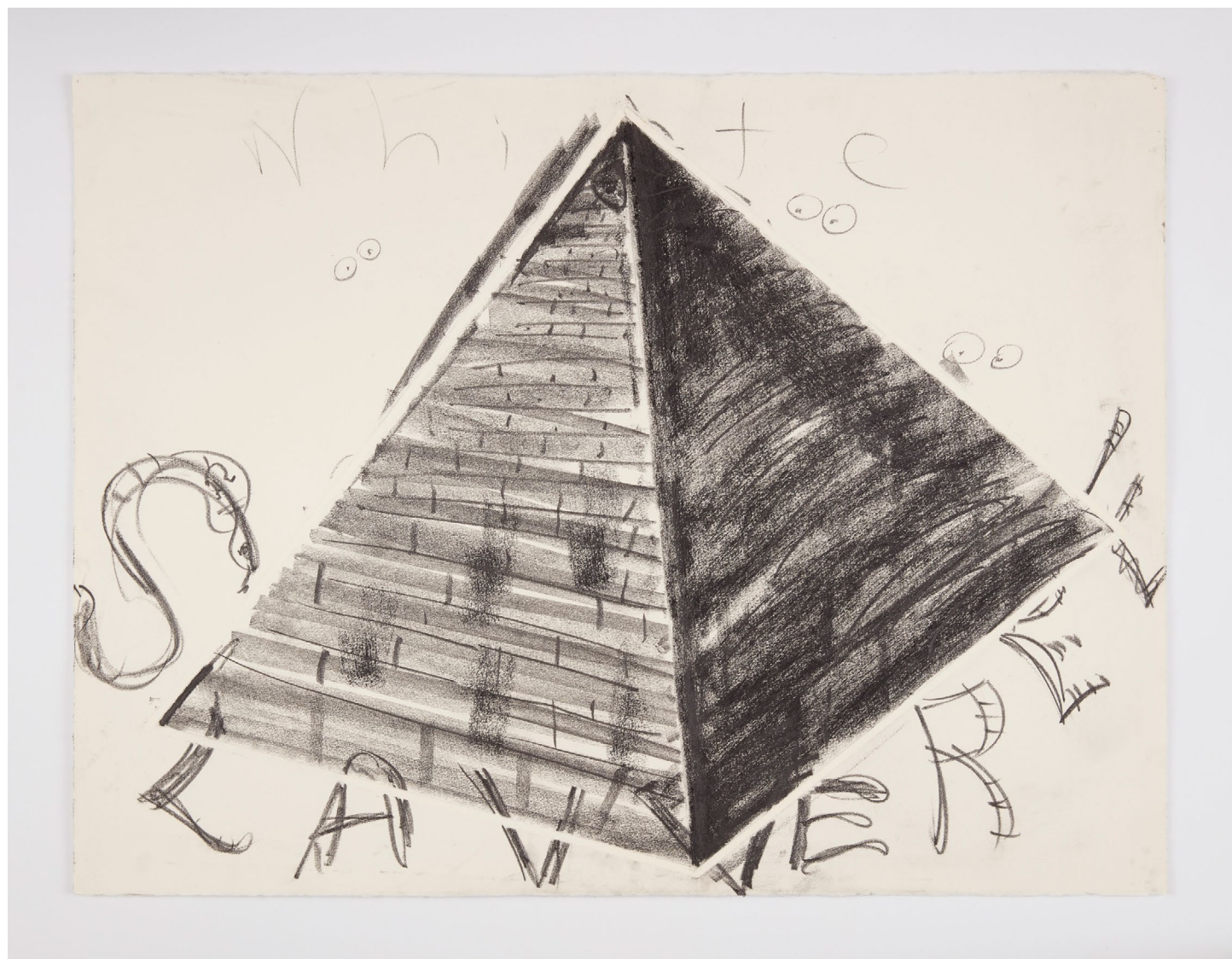
Untitled, 2008
Ink on paper
28 x 22 inches (71.1 x 55.9 cm)



Untitled, 2013
Ink and watercolor on paper
12.5 x 9.625 inches (31.8 x 24.4 cm)







Untitled, 2011
Charcoal on paper
22.5 x 30 inches (57.2 x 76.2 cm)



Caribbean Night at the Solitaire Yacht Club, 2010
Gouache on paper
11.25 x 15.125 inches (28.6 x 38.4 cm)



Untitled, 2015-16

Watercolor, ink, and graphite on paper
 Suite of 8 works on paper: 4 @ 10.25 x 7.125 inches (26 x 18.1 cm) each,
 4 @ 11.75 x 8.25 inches (29.8 x 21 cm) each



Untitled, 2013

Watercolor and ink on paper
 Suite of 12 works on paper: 11 x 13.875 inches (27.9 x 35.2 cm)



WE WERE SHOWGIRLS TOURING VIENNA IN 1898. MY STAGE NAME: APHRODITE nee SARAH
MY COLLEAGUE - FATIMAH, USES HER REAL NAME
SO MANY PASSERSBY WERE STARING AT US THAT DAY - I GAVE THEM A FREE
LOOK.
FATIMAH DIDNT APPROVE. SHE NEVER APPROVES.

Untitled, Pre-2007
Ink, pastel, and graphite on paper
27.5 x 19.625 inches (69.9 x 49.8 cm)



Untitled, 2014
Ink and gouache on paper
22.25 x 15 inches (56.5 x 38.1 cm)



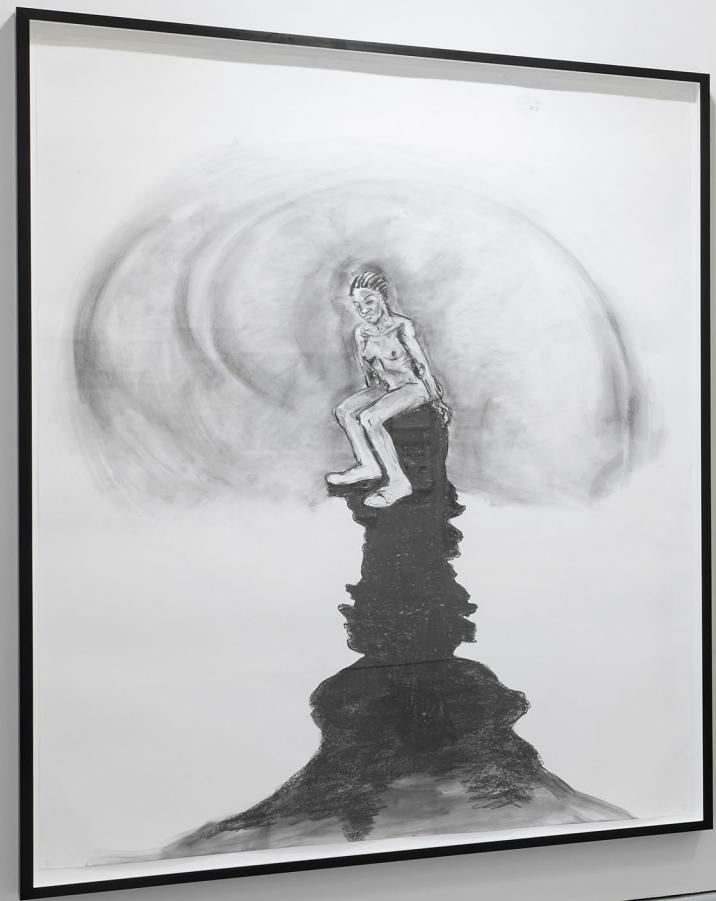
Untitled, 2002-04

Watercolor, ink, graphite, collage, and cut paper on paper
From suite of 24 works on paper: dimensions variable



Untitled, 2008

Ink on paper
22 x 28 inches (55.9 x 71.1 cm)





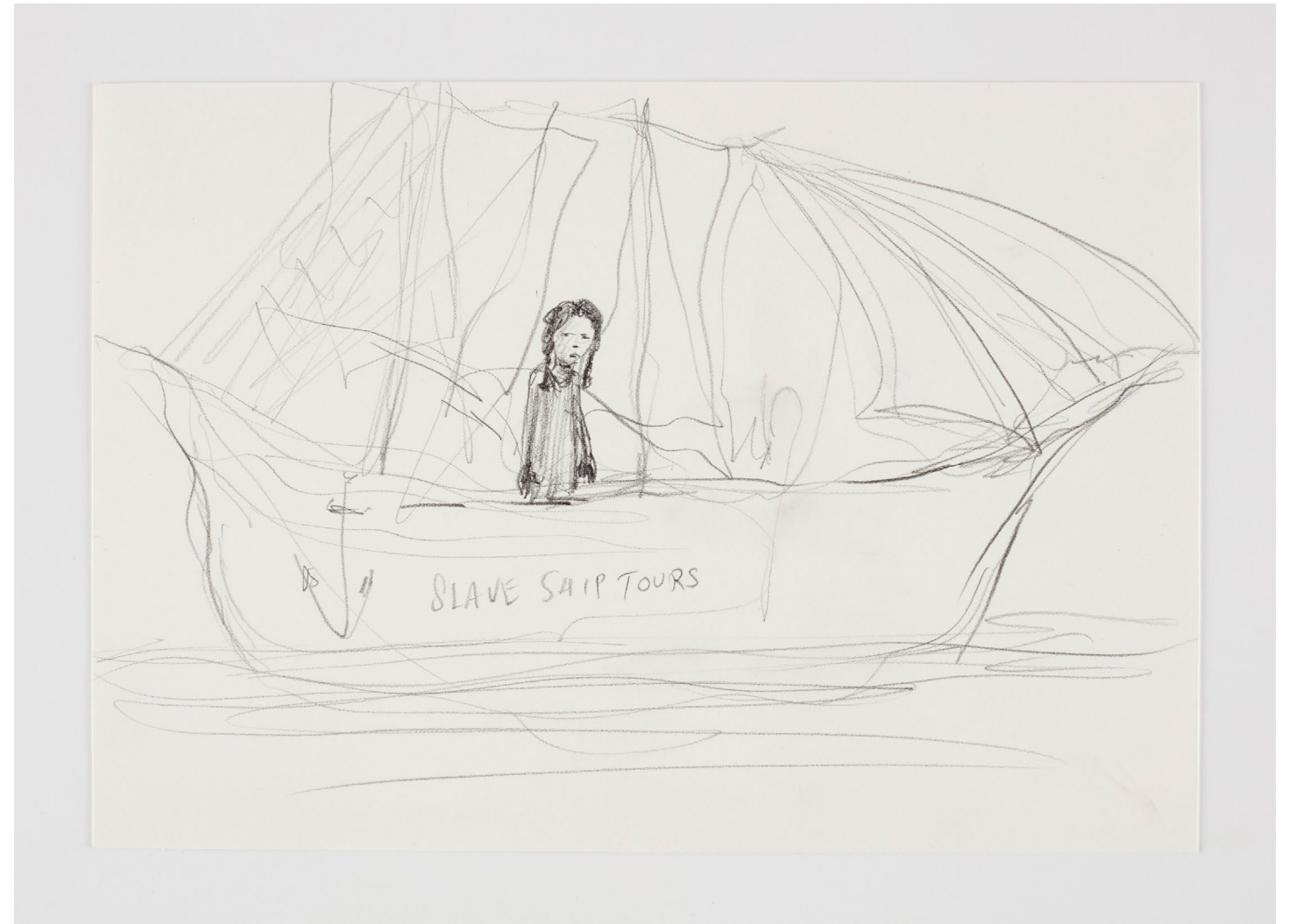
(Fons Americanus archive), 2019
Charcoal and graphite on paper
93.125 x 72 inches (236.5 x 182.9 cm)



Palmetto Libretto, 2012

Ink, watercolor, graphite, gouache, pastel, collage

From suite of 5 works on paper: 15.25 x 22.625 inches (38.7 x 57.5 cm) each



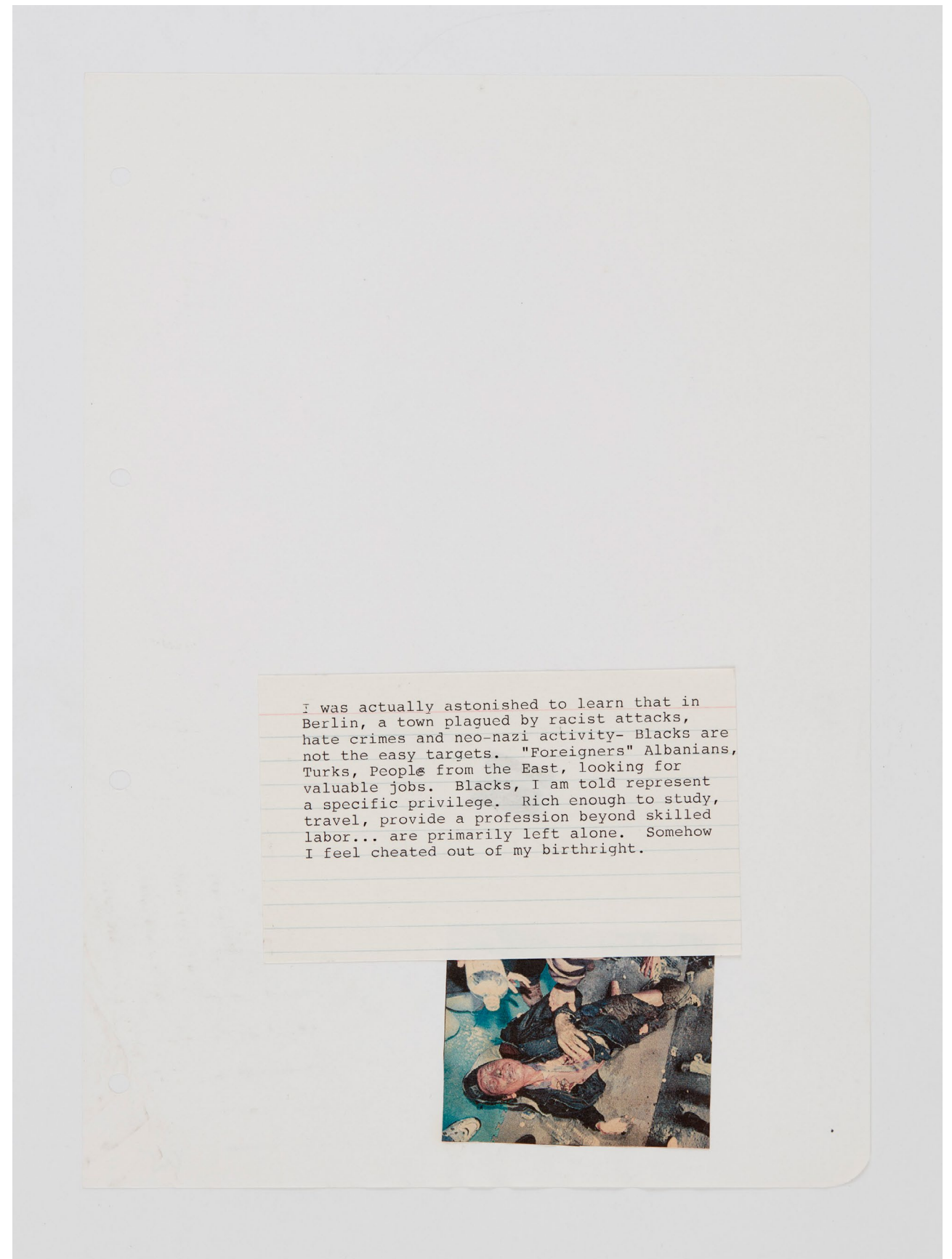
Only I Can Solve This (the 2016 election), 2016

Ink, watercolor, and graphite on paper

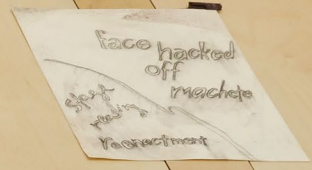
From suite of 31 works on paper: 10.25 x 7.125 inches (26 x 18.1 cm) each



Untitled, no date
Collage and adhesive on paper
12.5 x 18.875 inches (31.8 x 47.9 cm)



Untitled, 2002-03
Collage, ink, and gouache on paper
From suite of 13 works on paper; dimensions variable



Small text card.

Small text card.

Small text card.



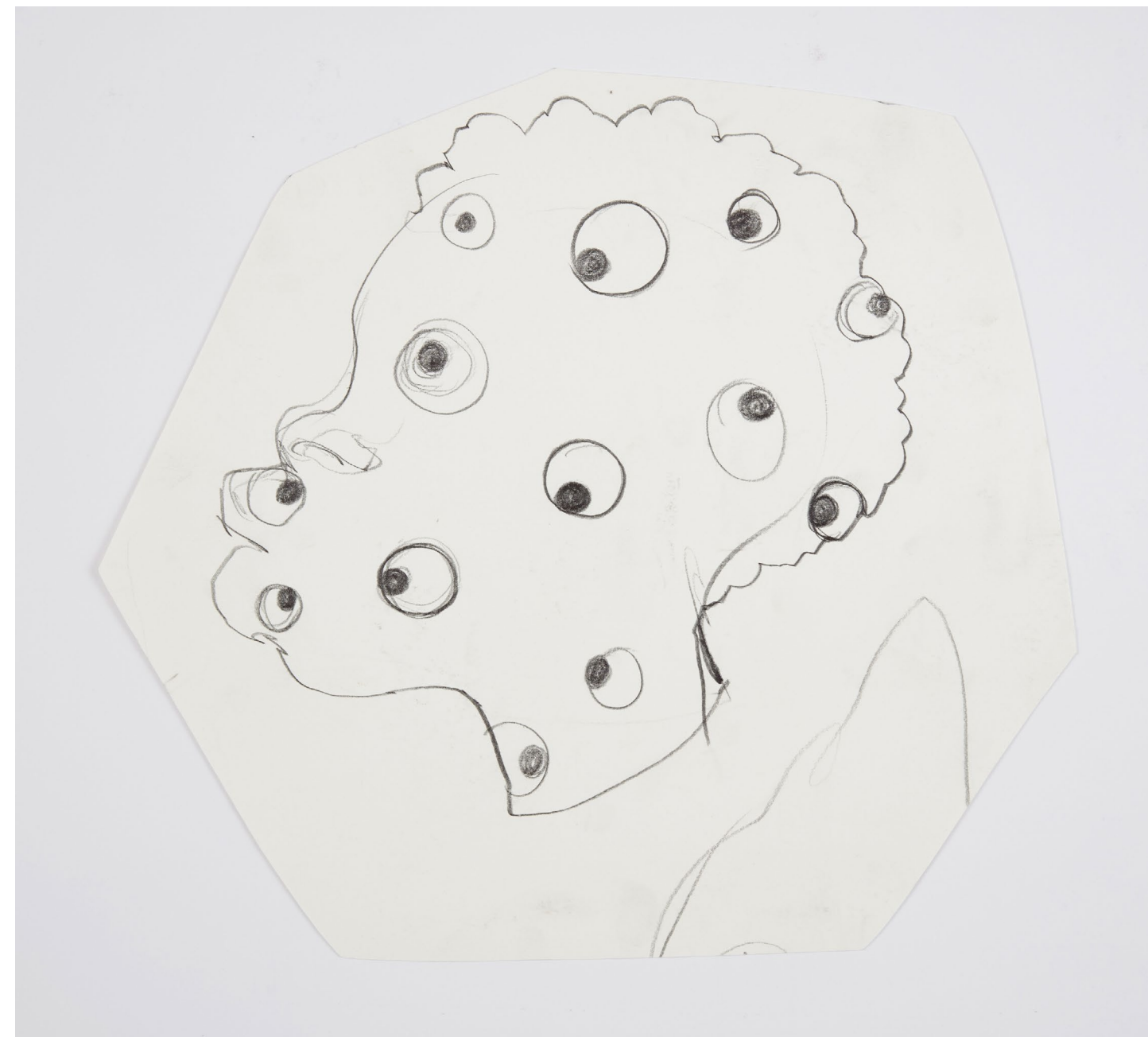
Small text card.

Small text card.





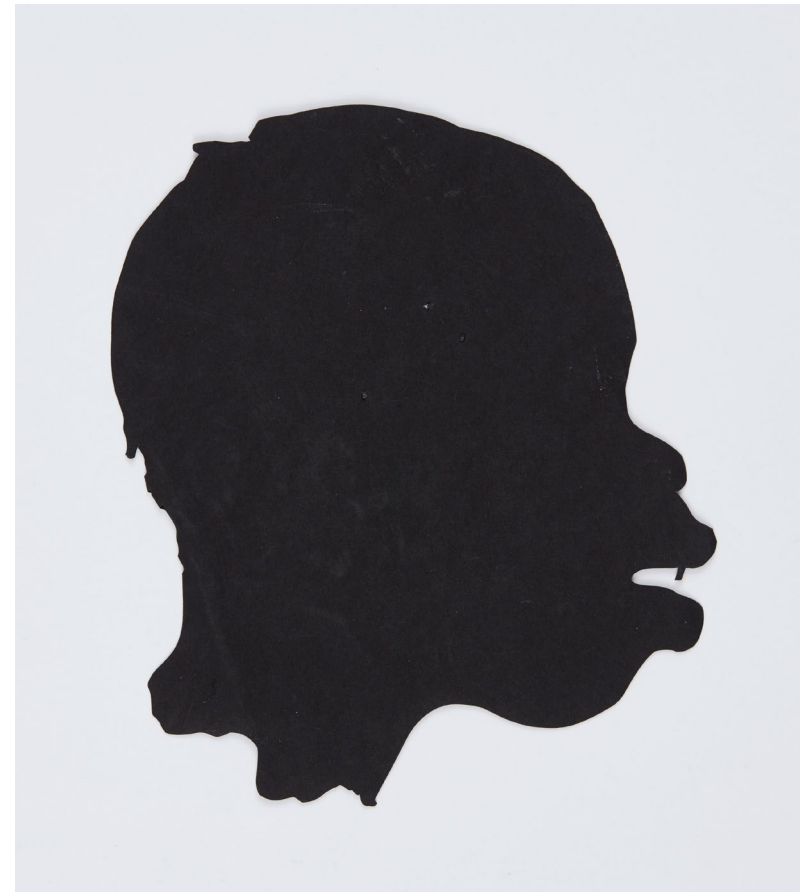
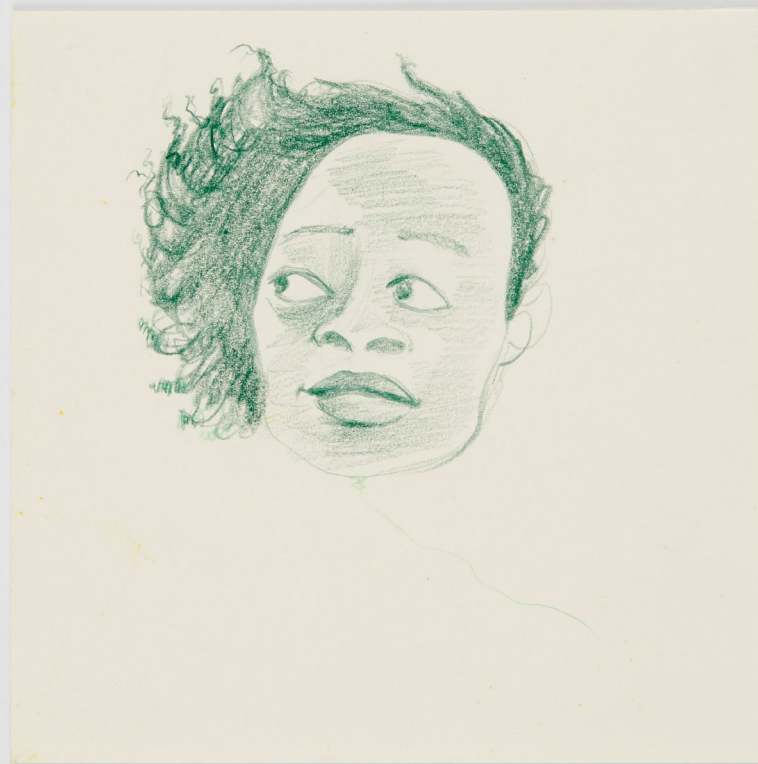
Untitled, no date
Cut paper and collage on paper
5 x 8 inches (12.7 x 20.3 cm)



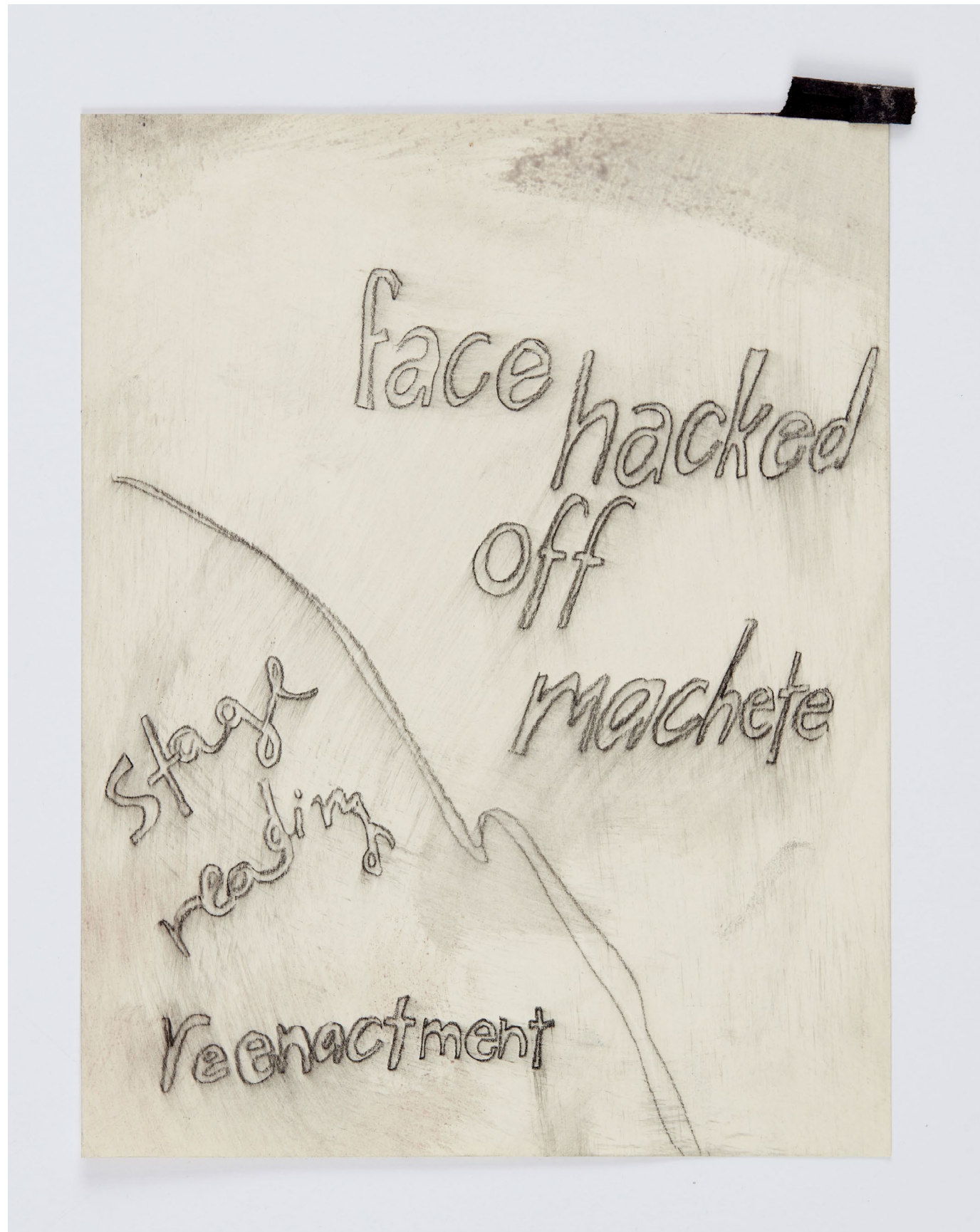
Untitled, no date
Graphite on paper
17.625 x 15.5 inches (44.8 x 39.4 cm)



Untitled, 2002-07
Graphite, colored pencil, pastel, marker, and collage on paper
Suite of 2 works on paper: 5.5 x 5.5 inches (27.9 x 21.6 cm) each



Untitled, 2008
Cut paper
2 elements: black silhouette by itself is 7.5 x 6.5 inches, white silhouette by itself is 6 x 5.75 inches



Untitled, 2008
Graphite and collage on paper
From suite of 4 works on paper; dimensions variable



Untitled, no date
Cut paper
22 x 15.125 inches (55.9 x 38.4 cm)



Untitled, 2002-07

Graphite, colored pencil, pastel, marker, and collage on paper
From suite of 6 works on paper; dimensions variable



Untitled, 1999

Watercolor, ink, graphite, pastel, acrylic, gouache, and tape on paper
Suite of 31 works on paper; dimensions variable



Untitled, 2000

Ink and graphite on paper

Suite of 21 works on paper: 5 x 3 inches (12.7 x 7.6 cm) each



Untitled, 1999

Watercolor, ink, graphite, pastel, acrylic, gouache, and tape on paper
Suite of 31 works on paper: 30 @ 3.75 x 2.5 inches (9.5 x 6.4 cm) each





Who Will Win the Future Race War?, 2012
 Ink on paper
 18 x 297 inches (45.7 x 754.4 cm)





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WELCOMING COMMITTEE