

kunstmuseum basel

Kara Walker

A Black Hole is Everything
a Star Longs to Be

EN

Opening the Archive

For the first time ever, Kara Walker presents more than 600 works in her personal archive from the past 30 years: sketches, collages, newspaper clippings, and handwritten entries such as index cards, dream recordings, and intimate notes. The exhibition deliberately follows a non-chronological order that foregrounds the abundance that reveals her spontaneous thought process through pencil and brush. The selection is not based on a precisely delimited compilation of individual works but rather reflects the broad spectrum of Walker's artistic activity. For the artist, the opening of the archive is a chance to examine both her biography and her artistic past. She uses the term "excavation." The inventory is at once a sort of self-analysis. Many of the works were created without the intention of exhibiting them. Until now, many seemed to Walker too private and provocative for the public. Others were conceived for previous exhibitions but ultimately cut. The works are part of an ongoing process and form the sediment of Walker's artistic activity.

Drawing and the Question of Identity

Since the early Renaissance, drawing has been considered the basis of all the arts, the medium of invention, and the most direct form of personal expression. Paper and pencil are enough to immediately formulate every possible idea and fantasy. The allure of drawing lies in the fact that just a few lines suffice to express complex things and matters. Kara Walker broke early on from painting, which for her represents a white, male tradition to which she does not feel she belongs.

Walker makes use of a broad palette of drawing possibilities, from intimate and sketch-like small formats to monumental works. Even in the works that appear painterly, her signature drawing style dominates: Lines and strokes are always recognizable, the paper support remains visible. Many representations appear fragmentary, a few lines and hatchings suffice to lend objects the appearance of plasticity.

For Walker, this unfinished and provisional quality relates to her identity as an artist, but also as a black woman and mother. The “in-between-ness” points to where she herself is situated in society. For some, the African American artist is not enough of a Black activist, and for others, she is “too Black”. The medium of drawing, which has traditionally had less status than grand painting, offers her the ideal free space to rethink the collective past and potential future of African Americans in a way that is as critical as it is ironic.

Walker sometimes draws herself as a man and depicts women with male genitalia or pregnant men with breasts. Drawing for her is a medium that playfully dissolves rigid categories such as “man” and “woman.” Walker juxtaposes the contemporary move toward a general acceptance of the fluidity of gender boundaries against the persistently rigid ascription of skin color: “IS RACE LESS FLUID THAN GENDER? LIKE VISCOUS DEHYDRATED SEMEN? CAKED UPON YOUR FACE?” In contrast to skin color, gender is more permeable and can liberate itself from binary attribution. Skin color as “race,” on the other hand, seems to be so strongly inscribed in the body that the very attempt not to identify with it is tantamount to an affront and remains unthinkable today. The idea of what is “black” and “white” lives on as an immutable barrier in people’s minds. There is an intractable tendency to cling to binary structures and make distinctions between “Black” or “people of color” (PoC) and “white.”

The Gross Clinician Presents: Pater Gravidam (2018)

The 38-part series has been part of the collection of the Kupferstichkabinett at the Kunstmuseum Basel since 2019. The drawings are sketchy – the details have mostly been omitted and the background is only hinted at. This openness creates room for the beholder’s imagination and speculation, offering the opportunity to continue thinking. The series is based on the condensation of various themes: The Founding Fathers of the United States, the exploitation of African-American bodies by medical schools, police violence against Black people, and the Black Lives Matter movement. This explosive mix is interwoven with art historical references, a mimicry of Old Master techniques that harkens back to Rembrandt, Francisco de Goya, Théodore Géricault, Eugène Delacroix, and Thomas Eakins, among others. “Old Masterly” in appearance yet anchored in the present day, the series is executed on high-quality paper with varying shades of brown.

The Gross Clinician in the title is a deliberate allusion to the painting *The Gross Clinic* (1875) by the American artist Thomas Eakins, an icon of 19th century American painting. Eakins, in turn, was referencing *The Anatomy of Dr. Tulp* (1632) by Rembrandt. While Eakins’ painting shows an operation being performed in an anatomical theater, Rembrandt’s painting depicts an autopsy.

Walker, in contrast, turns the physician Samuel D. Gross into the “barbaric doctor” (“Gross Clinician”), and presents a further adaptation of Rembrandt’s painting in *The Welcoming Committee*. In doing so, she makes reference to an inglorious chapter of 19th-century medical history: faced with a growing need for cadavers in medical education, universities resorted to digging up bodies in African-American cemeteries. Walker’s horror vision is populated by the protagonists of the history of slavery, familiar from literature and film, as well as by figures from recent American history (for instance Trayvon Martin, who was shot to death, is seen in the black hoodie in the foreground), who provide a ghostly audience for the autopsy. Their presence imparts an eerie, zombie-like atmosphere while at the same time linking the various historical layers to the current social situation.

Barack Obama as Saviour

“The Black President has long been a fantasy of the race-obsessed imagination. He (always a He) either represents the collapse of some white supremacist natural order, a ‘nigger’, [...] who will take away your guns and manhood; or conversely, The Black President is the great saviour of this endless race game [...]” (Kara Walker 2016)

For Walker, Barack Obama is not only the first Black president, but the president of hope, the realization of Martin Luther King’s dream. Pictorially, she portrays him as a saviour, but one who does not escape without martyrdom. After his inauguration, Walker was concerned for Obama’s life and feared that the murdered Black men and children — Trayvon Martin, Michael Brown, Tamir Rice — died for him by proxy. Walker’s images are an expression of her profound appreciation for Obama’s acceptance of this dangerous role of the first Black president. Accordingly, she depicts Obama as a saviour, a hero, and a tormented man, whereby she integrates literary or religious motifs from the history of art and culture that go back to the late Middle Ages.

In *Barack Obama as “An African” with a Fat Pig* (by Kara Walker) the artist takes up stereotypical forms of exoticization by depicting the president as a “primitive” tribal leader with a spear. This situates the representation within the tradition of the “colonial gaze,” in which members of foreign cultures are characterized by their supposed backwardness, but at the same time exemplify an “exotic” sublimity that is closely bound to nature.

Barack Obama Tormented Saint Anthony Putting Up With the Whole “Birther” Conspiracy, in contrast, deals with a conspiracy theory that denies Obama’s right to be President of the United States because he is allegedly not a natural born citizen of the USA, as required by the Constitution. Here, Walker depicts him as a tormented man, tortured like St. Anthony by monsters, demons, and devils. This makes reference to the famous engraving by Martin Schongauer (1454–1491), which has inspired imitation since at least Michelangelo. Obama is dressed only in a loincloth. This alludes to the iconography of the Mocking of Christ in

depictions of the Passion and suggests the role of the Messiah, which is also clearly indicated by the side wound into which a demon strikes its claws.

In *Allegory of the Obama Years* by Kara E. Walker, 2019 Obama seems to emerge like a bringer of light from the black clouds. Or do the dark clouds herald coming doom? A naked Black woman lies at his feet, imploring him with arms raised in hope. This depiction suggests his role as the “saviour of the African American people.” The perspective and composition of the image place it in the European tradition of the illusionistic painting of the Renaissance and Baroque periods.

In the drawing *Barack Obama as Othello “The Moor” With the Severed Head of Iago in a New and Revised Ending* by Kara E. Walker, 2019 Obama – as a careworn hero plagued by hardships – holds the head of his successor, former President Donald Trump, in his lap. The lengthy title signals to the viewer that here Walker is rewriting the ending of Shakespeare’s *Othello*: Whereas in the tragedy, the Black hero Othello, driven by the manipulation of the racist Iago, kills his wife Desdemona and then himself, here Iago (i.e. Trump) has become the victim.

Stereotype

The use of racial stereotypes is a central element of Walker’s art. The simplification of figures down to a few striking characteristics is also typical of her cut-outs, which are reduced to silhouettes. She takes many of her motifs from racist memorabilia and minstrel shows, a musical performance in which white people wearing black-face amused the audience with gawkish behavior and dancing. This use of stereotypes also applies to her drawings.

Here, too, Walker takes up grotesque racist stereotypes that spring from the depths of American society but are familiar worldwide. She draws Black people in demeaning poses and with exaggerated grimaces, as they are found in U.S. history and literature, such as the *Mammy* charac-

ter in the film *Gone with the Wind*. Equally well-known is *Mandingo*, an insatiable and animalistic man with a huge penis. Well into the 19th century, he was considered in the U.S. to be an object of lust for the white lady of the house and was thus the personification of the white slave-owner's nightmare. The later female counterpart to Mandingo is Jezebel, a promiscuous hypersexual woman whose behavior is always loud and dominant. *Piccanniny*, on the other hand, is the little child who eats a watermelon while grinning with his voluminous lips painted deep red. Another familiar character is *Sambo*, the submissive, lazy, and constantly laughing simpleton, to name just a few examples that appear repeatedly in Walker's drawings.

By using stereotypes that appear completely overblown today, Walker does not only remind us of the painful history of American slavery – she also reminds us how these figures continue to be lodged deeply in the subconscious of whites and Blacks. At times with irony and humor, but then again viciously and sarcastically, she confronts the public with the racist gaze onto the Black body.

The taboo scenes shown in Walker's drawings unavoidably force us as viewers into a voyeuristic complicity. As descendants of the victims or perpetrators, we inevitably enter into a confrontation with the events. Walker mercilessly shows us that the neutral "gaze" does not exist: We are a product of our origins and our history.

Empowerment through Language

Walker is not only a fantastic draftswoman, she is equally adept with words. She uses them in a relentless and challenging way. Ignoring demands for so-called "safe spaces" or trigger warnings, Walker shows no regard for the viewer's sensitivities. When it comes to depicting horrors, there is no room in her work for restraint much less palliation. She also speaks and spells out what is nowadays usually euphemized as the "N-word" or the "M-word." By refusing all forms of political correctness, she provokes unease and does not seem to allow for reconciliation.

An important poetic element is provided by wordplay and ambiguity, which are employed at times in a deliberately striking way, but at times also very subtly. A drawing in which a bottle of dye is labeled “Nigger Dye” refers on the one hand to the color (the dye), but on the other hand to its homonym — the imperative “die” — thus acquiring a disquieting double meaning when spoken. Below the depiction of a naked, starving girl with a penis, who is portrayed as stereotypically African, are the words “wenigger and wenigger” — another ambiguous play on words consisting of the defamatory term “nigger” preceded by “we.” Taken together, this neologism can be understood either as a grammatically and orthographically incorrect self-designation or, from a German-speaking perspective, as an allusion to the adjective “weniger” (lesser): a description of what the child supposedly is and has. The Black child as the personified comparative of the German word “wenig” (a little or a few) turns into a living state of lack and total worthlessness.

It is often unclear from what perspective Walker speaks and what narrative she deploys. The lyrical “I” alternates between white racists and slaves, the perpetrators and the victims, without Walker undertaking to make straightforward attributions of whites as perpetrators and blacks as victims. With terms such as “noteworthy negress” or “emancipated negress” she on the one hand assumes the role of the oppressed and on the other hand creates the space for herself to be able to say and draw anything. According to Walker, the “negress” is an unreliable woman, just as the artist considers her visual narratives unreliable and untrustworthy because they are contradictory and deliberately mix fact with fiction. Through this linguistic self-empowerment, Walker pulls the rug out from under racist designations used by outsiders.

About the Artist

Kara Walker was born in Stockton, California in 1969 and grew up in Atlanta, Georgia. After completing college in Atlanta, she earned her Master of Arts degree from the prestigious Rhode Island School of Design in 1994. That same year, she caused her first sensation in New York with wall-sized silhouette cut-outs that are now considered her trademark. Over the years, she has also become known for her animated films, drawings and, more recently, large-scale works in public spaces. In 1997, Walker received the coveted MacArthur Fellowship. Today, she is one of the most distinguished artists in the United States with numerous awards to her name. In 2019, her provocative monumental sculpture *Fons Americanus* caused a great stir at the Tate Modern in London.

List of works

| | | | | |
|----|-----------------|------------|---|--------------------|
| 1 | Untitled | 1992 | Ink on postcard | * |
| 2 | Untitled | 1996–1997 | Suite of 7 works; watercolor on paper | * |
| 3 | Untitled | 1997 | Watercolor and collage on paper | * |
| 4 | Untitled | 1997 | Suite of 4 works; watercolor on paper | * |
| 5 | Untitled | 1997 | Suite of 4 works; Ink, watercolor, and collage on paper | * |
| 6 | Untitled | 1997 | Suite of 4 works; watercolor and ink on paper | * |
| 7 | Untitled | c.1997 | Graphite, colored pencil, pastel, and collage on paper | * |
| 8 | Untitled | 1997–1998 | Suite of 25 works; watercolor and ink on paper | * |
| 9 | Untitled | 1997–1999 | Suite of 13 works; watercolor, ink, gouache, and pastel on paper | Private Collection |
| 10 | Untitled | 1999 | Suite of 31 works; watercolor, ink, graphite, pastel, acrylic, gouache, and tape on paper | * |
| 11 | Salvador Brazil | 1999 | Suite of 12 works; Watercolor and ink on paper | Private Collection |
| 12 | Untitled | late 1990s | Suite of 8 works; watercolor and ink on paper | * |
| 13 | Untitled | 2000 | Cut paper collage | * |
| 14 | Untitled | 2000 | Cut paper collage | * |
| 15 | Untitled | 2000 | Cut paper collage | Private Collection |
| 16 | Untitled | 2000 | Cut paper collage | * |
| 17 | Untitled | 2000 | Cut paper collage | Private Collection |
| 18 | Untitled | 2000 | Cut paper collage | * |
| 19 | Untitled | 2000 | Suite of 21 works; ink and graphite on paper | * |
| 20 | Untitled | 2000 | Suite of 2 works; ink and watercolor on paper | * |

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|----|-------------------------------|------------------|---|--|
| 21 | Untitled | c. 2000 | Suite of 3 works; Watercolor on paper | Private Collection |
| 22 | Untitled | 2001 | Suite of 6 works; collage and ink on found engraving | Private Collection |
| 23 | Untitled | 2002/ undated | Suite of 5 works; graphite, colored pencil, pastel, and collage on paper | * |
| 24 | Untitled | 2002–2003 | Suite of 13 works; collage, ink, and gouache on paper | * |
| 25 | Untitled | 2002–2004 | Suite of 24 works; watercolor, ink, graphite, collage, and cut paper on paper | * |
| 26 | Untitled | 2003–2004 | Graphite and ink on cut paper | * |
| 27 | Untitled | 2004 | Graphite on cut paper | Private Collection |
| 28 | Untitled | 2004 | Watercolor and graphite on paper | * |
| 29 | Passive Storm | 2005 | Watercolor, gouache, ink, and graphite on paper | * |
| 30 | Untitled | before 2007 | Cut paper collage | Private Collection |
| 31 | Untitled | before 2007 | Watercolor, gouache, ink, and graphite on paper | * |
| 32 | Untitled | before 2007 | Pastel, and graphite on paper | * |
| 33 | Untitled | before 2007 | Pastel, and graphite on paper | * |
| 34 | Untitled | before 2007 | Watercolor, ink, and graphite on paper | * |
| 35 | Untitled | before 2007 | Ink, pastel, and graphite on paper | Lonti Ebers, New York |
| 36 | Emmett Till's Mother's Cry | before 2007 | Watercolor, ink, and graphite on paper | * |
| 37 | Untitled | before 2007 | Watercolor, and ink on paper | Glenstone Museum, Potomac, Maryland |
| 38 | Untitled | before 2007 | Graphite on paper | Glenstone Museum, Potomac, Maryland |
| 39 | Untitled | before 2007 | Watercolor, and ink on paper | * |
| 40 | Untitled | 2007 | Suite of 2 works; graphite and colored pencil on paper | * |
| 41 | Untitled | 2008 | Suite of 4 works; graphite and collage on paper | * |
| 42 | Untitled | 2008 | Collage, graphite, cut paper on paper | Private Collection |
| 43 | Untitled | 2008 | Collage, graphite, cut paper on paper | Private Collection |

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|----|-------------|------|---|--|
| 44 | Untitled | 2008 | Ink on paper | * |
| 45 | Untitled | 2008 | Cut paper and ink on paper | * |
| 46 | Untitled | 2008 | Ink on paper | * |
| 47 | Untitled | 2008 | Ink on paper | * |
| 48 | Untitled | 2008 | Ink on paper | * |
| 49 | Untitled | 2008 | Ink on paper | * |
| 50 | Untitled | 2008 | Ink on paper | * |
| 51 | Untitled | 2008 | Ink on paper | * |
| 52 | Untitled | 2008 | Ink on paper | Glenstone Museum, Potomac, Maryland |
| 53 | Untitled | 2008 | Ink on paper | * |
| 54 | Untitled | 2008 | Ink on paper | * |
| 55 | Untitled | 2008 | Ink on paper | * |
| 56 | Untitled | 2008 | Ink on paper | * |
| 57 | Untitled | 2008 | Ink on paper | * |
| 58 | Untitled | 2008 | Ink on paper | Private Collection |
| 59 | Untitled | 2008 | Ink on paper | * |
| 60 | Untitled | 2008 | Ink on paper | * |
| 61 | Untitled | 2008 | Ink on paper | * |
| 62 | Untitled | 2008 | Ink on paper | * |
| 63 | Untitled | 2008 | Ink on paper | * |
| 64 | Untitled | 2008 | Ink on paper | * |
| 65 | Untitled | 2008 | Ink on paper | * |
| 66 | Untitled | 2008 | Ink and watercolor on paper | * |
| 67 | Untitled | 2008 | Ink, watercolor, and cut paper on paper | * |
| 68 | Untitled | 2008 | Suite of 3 works; ink, watercolor, and collage on paper | Craig Jenest & Renee Risher |
| 69 | Untitled | 2008 | Suite of 6 works; ink on paper | * |
| 70 | 2008 Scroll | 2008 | Ink on paper | * |
| 71 | Untitled | 2008 | Suite of 2 works; cut paper | * |

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|----|---|-----------|---|--------------------------------------|
| 72 | Untitled | 2008–2009 | Photo collage on paper | * |
| 73 | Untitled | 2003–2010 | Suite of 26 works; ink, watercolor, and collage on paper | * |
| 74 | Caribbean Night at the Solitaire Yacht Club | 2010 | Gouache on paper | * |
| 75 | Untitled | 2010 | Graphite on paper | Glenstone Museum, Potomac, Maryland |
| 76 | Untitled | 2010 | Graphite on paper | * |
| 77 | Untitled | 2011 | Suite of 7 works; charcoal on paper | Collection of Randi Levine, New York |
| 78 | Untitled | 2011 | Graphite on paper | * |
| 79 | Untitled | 2011 | Charcoal on paper | * |
| 80 | Palmetto Libretto | 2012 | Suite of 5 works; ink, watercolor, graphite, gouache, pastel, collage | * |
| 81 | Trolls | 2012 | Suite of 28 works; gouache on paper | * |
| 82 | Untitled | 2012 | Graphite on paper | * |
| 83 | Untitled | 2012 | Graphite on paper | * |
| 84 | Untitled | 2012 | Graphite on paper | * |
| 85 | Untitled | 2012 | Graphite on paper | * |
| 86 | Untitled | 2012 | Graphite on paper | * |
| 87 | Untitled | 2012 | Graphite on paper | * |
| 88 | Untitled | 2012 | Graphite on paper | * |
| 89 | Untitled | 2012 | Graphite on paper | * |
| 90 | Untitled | 2012 | Charcoal on paper | Private Collection |
| 91 | Untitled | 2012 | Charcoal on paper | * |
| 92 | Instruction Manual | 2012 | Ink on paper | * |
| 93 | Look a Negro | 2012 | Ink on paper | * |
| 94 | Success and the Stench of Ingratitude | 2012 | Ink on paper | * |
| 95 | Who Will Win the Future Race War? | 2012 | Ink on paper | * |
| 96 | Untitled | 2013 | Watercolor and graphite on paper | * |

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|-----|--|-----------|---|--|
| 97 | Untitled | 2013 | Ink and watercolor on paper | Private Collection |
| 98 | Untitled | 2013 | Watercolor and graphite on paper | * |
| 99 | Untitled | 2013 | Watercolor and graphite on paper | * |
| 100 | Untitled | 2013 | Watercolor and graphite on paper | Private Collection |
| 101 | Untitled | 2013 | Suite of 12 works; watercolor and ink on paper | University of Rochester, Marion Stratton Gould Fund |
| 102 | Untitled | 2014 | Suite of 3 works; gouache, watercolor, ink, graphite, and collage on paper | * |
| 103 | Untitled | 2014 | Ink and gouache on paper | Lenhardt Collection, Arizona |
| 104 | Untitled | 2014 | Suite of 4 works; ink and gouache on paper | Private Collection |
| 105 | Untitled | 2014 | Ink and gouache on paper | Private Collection |
| 106 | Untitled | 2014 | Ink on paper | * |
| 107 | Untitled | 2014 | Ink and collage on paper | * |
| 108 | 2015 Book | 2015 | Suite of 11 works; watercolor and ink on paper | * |
| 109 | Untitled | 2015–2016 | Suite of 8 works; watercolor, ink, and graphite on paper | * |
| 110 | Untitled | 2016 | Suite of 57 works; ink, watercolor, graphite, gouache, pastel, Post-It on paper | * |
| 111 | Untitled | 2016 | Suite of 6 works; ink, watercolor, graphite, gouache, pastel, collage | * |
| 112 | Only I Can Solve This (The 2016 election) | 2016 | Suite of 31 works; ink, watercolor, and graphite on paper | * |
| 113 | Untitled | 2016 | Suite of 4 works; watercolor, ink, and gouache on paper | * |
| 114 | The Gross Clinician Presents: Pater Gravidam | 2018 | Suite of 38 drawings; graphite, sumi ink, gofun, and gouache on paper | Kunstmuseum Basel, Kupferstichkabinett, purchased 2019 |
| 115 | Barack Obama as "An African" with a Fat Pig (by Kara Walker) | 2019 | Pastel, Conté crayon, charcoal on treated paper | The Joyner / Giuffrida Collection |

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|-----|--|---------|--|---|
| 116 | Barack Obama as Othello "The Moor" With the Severed Head of Iago in a New and Revised Ending by Kara E. Walker, 2019 | 2019 | Pastel, Conté crayon, charcoal on treated paper | The Joyner / Giuffrida Collection |
| 117 | Barack Obama Tormented Saint Anthony Putting Up With the Whole "Birther" Conspiracy | 2019 | Pastel, Conté crayon, charcoal on treated paper | The Joyner / Giuffrida Collection |
| 118 | Allegory of the Obama Years by Kara E. Walker, 2019 | 2019 | Pastel, Conté crayon, charcoal on treated paper | The Joyner / Giuffrida Collection |
| 119 | Fealty as Feint (A Drawing Exercise) | 2019 | Tryphtich; Conté crayon on tinted gessoed paper | Private Collection |
| 120 | Notebooks 2019 | 2019 | Suite of 36 works; collage, ink, marker, photocopy, tape, stickers, gouache, watercolor, graphite, and colored pencil on paper | * |
| 121 | Untitled | 2019 | Suite of 44 works; ink, watercolor, gouache, and collage on paper | Collection of Bobby and Eleanor Cayre |
| 122 | Imposter Syndrome | 2020 | Charcoal on paper | Glenstone Museum, Potomac, Maryland |
| 123 | I Am Not My Negro | 2020 | Charcoal and pastel on paper | Glenstone Museum, Potomac, Maryland |
| 124 | Yesterdayness in America Today | 2020 | Graphite, and watercolor on paper | * |
| 125 | Untitled | undated | Silhouette with traces of pencil | Kunstmuseum Basel, Kupferstichkabinett, Eternal permanent loan of the Hüni-Michel Foundation to the Kunstmuseum Basel, 2020 |
| 126 | Untitled | undated | Ink, collage on paper | * |
| 127 | Untitled | undated | Found object, offset lithograph on cardboard | * |
| 128 | Untitled | undated | Found object, offset lithograph on cardboard | * |
| 129 | Untitled | undated | Collage and adhesive on paper | * |
| 130 | Untitled | undated | Cut paper | * |

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|-----|--------------|-----------|--|--|
| 131 | Untitled | undated | Collage on paper | * |
| 132 | Untitled | undated | Graphite on paper | * |
| 133 | Untitled | undated | Cut paper and collage on paper | * |
| 134 | Untitled | undated | Ink, collage | * |
| 135 | Untitled | undated | Collage on paper | * |
| 136 | Untitled | undated | Collage on paper | * |
| 137 | Untitled | undated | Collage on paper | * |
| 138 | Going Schizo | undated | Colored pencil and cut paper collage | * |
| 139 | Untitled | undated | Colored pencil on paper | * |
| 140 | Untitled | undated | Ink on paper | * |
| 141 | Untitled | undated | Ink on cut paper | * |
| 142 | Untitled | undated | Cut paper | * |
| 143 | Untitled | undated | Cut paper | * |
| 144 | Untitled | undated | Collage on paper | * |
| 145 | Untitled | undated | Graphite and colored pencil on paper | Avo Samuelian and Hector Manuel Gonzalez |
| 146 | Untitled | undated | Pastel on paper | * |
| 147 | Notes 2019 | undated | Suite of 9 works; ink, photocopy, graphite, marker, and collage on paper | * |
| 148 | Untitled | 1992 | Ink on postcard | * |
| 149 | Untitled | c. 1997 | Ink and watercolor on paper | * |
| 150 | Untitled | 2011 | Charcoal on paper | * |
| 151 | Untitled | 2012 | Suite of 5 works; graphite on paper | * |
| 152 | Untitled | 2002–2007 | Suite of 6 works; graphite, colored pencil, pastel, marker, and collage on paper | * |

* Kara Walker Archive, New York

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See the two films by Kara Walker on view at
Kunstmuseum Basel | Gegenwart
St. Alban-Rheinweg 60

**Bureau of Refugees, Freedmen and Abandoned Lands:
Six Miles from Springfield on the Franklin Road, 2009**
13:22 Min

**Bureau of Refugees, Freedmen and Abandoned Lands:
Lucy of Pulaski, 2009**
12:08 Min

Opening Hours

Tue–Sun 10 am–6 pm / Wed 10 am–8 pm

Admission

Adults CHF 16 / Reduced CHF 8

Tickets, safety measures and admission rules

→ shop.kunstmuseumbasel.ch

Free entrance

Every 1st Sun of the month

Every Wed, 5–8 pm

Kunstmuseum Basel

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