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Walker Art Center Announces 2023 E“hibition Schedule

Preview the exhibits coming to the Walker
this year.

by Julia Schiff

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Pacita Abad, L.A. Liberty, 1992, installed in the exhibition Life in the Margins, Spike Island, Bristol, 2020. Image courtesy Spike Island, Bristol. Photo: Max McClure.

In 2023, the Walker Art Center will highlight artists and exhibits that transcend time and culture, bringing a fresh new perspective into the year. From the photography of [Allan Sekula](https://walkerart.org/calendar/2023/allan-sekula-fish-story) <<https://walkerart.org/calendar/2023/allan-sekula-fish-story>> , to the contemporary ceramics of [Kahlil Robert Irving](https://walkerart.org/calendar/2023/kahlil-robert-irving) <<https://walkerart.org/calendar/2023/kahlil-robert-irving>> , the museum's 2023 exhibits encourage an appreciation for under-represented voices and new methods of curation. Here's a quick look into what they are.

Solo exhibitions include work from [Sarah Michelson](http://walkerart.org/calendar/2023/sarah-michelson-march-2020-4pb) <<http://walkerart.org/calendar/2023/sarah-michelson-march-2020-4pb>> , Kahlil Robert Irving, Allan Sekula, and a retrospective from [Pacita Abad](https://walkerart.org/calendar/2023/pacita-abad) <<https://walkerart.org/calendar/2023/pacita-abad>> . Michelson's exhibition is the first of the year, and the first museum acquisition of her career. Her work takes the form of performance and choreography, exploring themes of pleasure, aging and sacrifice.

Following Michelson is Kahlil Robert Irving's highly anticipated exhibit *Archaeology of the Present*. Based out of St. Louis, his work reflects the culture of his home. This exhibition explores identity and time using the city street as a launching point. By combining ceramics, city debris, and video, he interprets history and culture in subversive ways.

Pacita Abad's retrospective is just in time for spring, since her vast collection is a celebration of color. Spanning from large-scale tapestries, to ceramics, her work is astounding in both its skill and abundance. She took inspiration from her international travel and experience as an immigrant, as a result, multiculturalism is a through-line in her work.

Allan Sekula's *A Fish Story*

<https://walkerart.org/calendar/2023/allan-sekula-fish-story> is also joining the Walker this year. This photographic exhibition explores port cities around the world over the course of seven years. Sekula's work examines labor and capitalism, exploring the price of commercialism through photography. These photographs haven't been shown in the United States since 1999, and with the toll the pandemic has taken on ports and people, it may be a good time to revisit.

The Walker is also diversifying the curation process with its nearly year long exhibit *Make Sense of This*,

<http://walkerart.org/calendar/2023/make-sense-of-this-visitors-respond-to-the-walkers-collection> which asks viewers to respond to works from the Walker's collection. In October, the museum will also bring in a major group show, entitled *Multiple Realities:*

Experimental Art in the Eastern Bloc

<https://walkerart.org/calendar/2023/multiple-realities-experimental-art-in-the-eastern-bloc-1960s-1980s> , which looks through the experimental work of artists in the Soviet Bloc from the 1960's to the 80's.

Lastly, the Museum will showcase part of its collection donated by Kenneth and Judy Dayton, who have given over 550 pieces of art to the museum, making them its largest benefactors beyond T.B. Walker himself. The show is titled *Among Friends: The Generosity of Judy and Ken Dayton* <http://walkerart.org/calendar/2023/among-friends-the-generosity-of-judy-and-ken-dayton> .

To find out more about this year's exhibit schedule and the artists coming to the Walker, head to walkerart.org <https://walkerart.org/calendar?type=exhibitions> .

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