

PRIDE

AT THE NASHER

2025



NATHAN CARTER

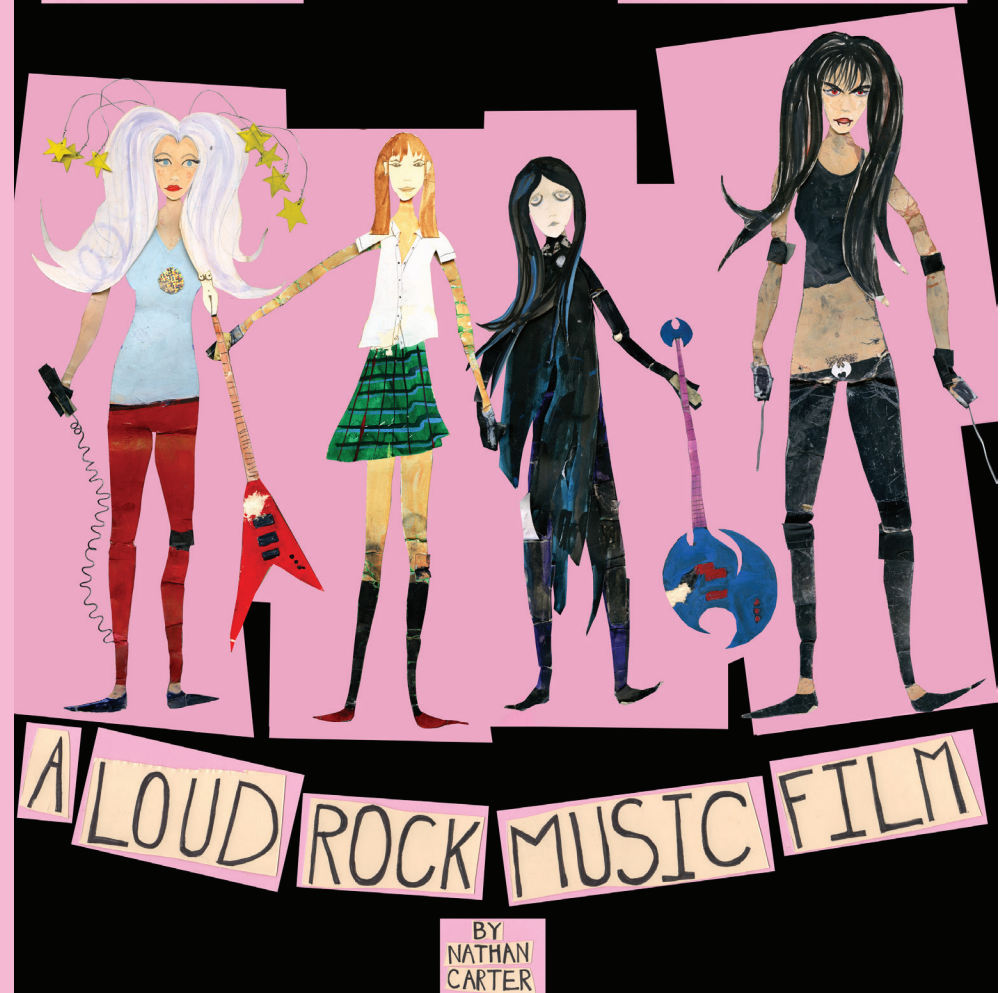
THE DRAMASTICS

In the beginning

Nathan Carter (uses all pronouns) was born in Dallas, Texas in 1970. He lives and works in Brooklyn, New York. Carter's work often incorporates elements of storytelling, drawing, and assemblage, with a playful visual aesthetic that pulls from subversive music, outsider subcultures, and modernist abstraction.

In 2017, Carter presented *The DRAMASTICS: A Punk Rock Victory Twister in Texas* at the Nasher Sculpture Center.

“When I made my film ‘The Dramastics Are Loud’ in 2016, it was the manifestation of a long-kept fantasy of mine to hang out around and eventually be in a musical band comprised entirely of angry, sweaty punk rock women. A year later in the Corner Gallery at the Nasher Sculpture Center, on the eve of the screening, amongst the film’s paper figure-actors, related paraphernalia and diorama set sculptures, I was able to perform the music made for the film live with the women who recorded the voices and song vocals for the ‘Dramastics’ film and music (two of them Booker T. Washington High School alums). At the time it felt like a triumph and a giant personal leap, an honest expression of my imagined world. **I realized it was my way of coming out and saying publicly, through the filter of my artistic expression and stated in the press that I wanted to be one of those women in the band.** It was an exciting, nervous and brave form of exposure. This was after all, the state of Texas, and most importantly it was only the beginning...”



Since 2020

Carter has explored the alter ego MARS The Goddess of Sex and Death in collaborative photo sessions.

“During the cold dark winter months of the pandemic I began collaborating in my Brooklyn, New York studio on a series of photographs with a close artist friend, Dan Estabrook. In front of his old 1960s 4x5 camera I began channeling and conjuring a woman named Mars. **She had a wildly tangled bird’s nest of jet black hair, smoldering bat wing eye liner, wore a flying cape and switch-blade-tipped stiletto high heel steppers and she just came out of me as if she’d been inside all along.** Joined by a second photographer, artist Mercedes Jelinek, we spent the next three years creating the world of Mars in a series of photographs. It was a further artistic announcement; an honest Here I Am, as who I want to be for you to See Me.”



Nathan Carter as the alter ego MARS from collaborative photo sessions with friends, artists and photographers Mercedes Jelinek and Dan Estabrook



Right now in the Lower Level Gallery

Nathan Carter on *Brooklyn Street Treasures All City Mta Master-Key Hying Newkirk Ave To Myrtle-Willoughby*

“A lot of the objects in the piece were found on the street when I was walking from my home in Carroll Gardens, Brooklyn, to my studio, because I walked through an industrial area that’s alongside the Gowanus Canal. It’s an area with a lot of trucks, and things fall off of the bottom of trucks all the time from natural wear and tear. **So a lot of these things are from that same industrial area where objects are fallen, unwanted or castoffs. And when I see them, I get emotionally attached. There’s an animism thing where they become like my friends.**”



Nathan Carter, *Brooklyn Street Treasures All City Mta Master-Key Hying Newkirk Ave To Myrtle-Willoughby*, 2011. Steel, enamel, acrylic paint, stainless steel wire, Plexiglas, found objects. Gift of Nancy A. Nasher and David J. Haemisegger, 2024



Clockwise from top: Nathan Carter, *The Dramastics Are Loud*, 2016. Diorama still image. Nathan Carter, *Brooklyn Street Treasures All City Mta Master-Key Hying Newkirk Ave To Myrtle-Willoughby*, 2011 (detail). Nathan Carter as the alter ego MARS from collaborative photo sessions with friends, artists and photographers Mercedes Jelinek and Dan Estabrook

Nasher Sculpture Center

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Dallas Arts District

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**Generations:
150 Years of
Sculpture**
features work by
Nathan Carter
and Jody Pinto,
scan to learn
more.

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JODY PINTO



Identity

Jody Pinto was born in 1942 and lives and works in New York. Her parents were artists, and Pinto's early relationship with art grew under their guidance. In the late 1940s, her mother illustrated a column written by her best friend Dolores, offering advice to women during wartime rationing.

“My mother would be sitting doing the drawings for the column, and Dolores had her arm around my mother's shoulders pointing out various things that she wanted my mother to illustrate.

And what that did for me was to look at women not as competitors, but as collaborators. And having that as one of the earliest images never left me. And I believe too that that had a great deal to do with the fact that the kinds of projects that I do are community-based and collaborative, whether it's students or whether it's grown-ups from a community. But that was a very quiet, beautiful influence for me.

I think to draw a line from the fact that I'm gay, a direct line that allows you to follow that to my work over a lot of years, I know that for one reason or another, I have always, always been aware of and sensitive to women in this world. And we've had one hell of a time.”

Pinto's work explores the dialogue between body and land, and their shared capacity to sustain and heal from trauma. She is known for surreal compositions featuring hair-sprouting body parts—arms, legs, feet, spines, tongues—set in imagined landscapes. She links grass and hair as parallel signs of life in nature and on the body.

“Grass is the hair of the world. It's the first thing to appear after a fire. And it's healing the land again, or healing the body.”

Opposite: Jody Pinto, *Hair Shirt*, Fabric Workshop, Philadelphia, PA, 1978. Drawing on designed pigskin shirt. Top: Jody Pinto, *Orange Split Lip Landscape*, 1979. Watercolor, gouache, graphite, and crayon on paper. 30 x 40 inches (76.2 x 101.6 cm). Courtesy of the artist

Pinto is also deeply engaged in community-based efforts to support trauma survivors. In 1972, she founded Women Organized Against Rape (WOAR), the nation's first rape crisis center, to advocate for victims and push institutions—hospitals, police, courts—to improve their response to sexual violence.

“It’s about healing and support from sisters. And I don’t know whether being gay is the reason for my work the way it is, but it’s certainly growing up and being very close to women, women who are and women who aren’t. It’s the way I’ve grown up.”

As part of her 1975 residency at Artpark in western New York, Pinto created *Black Ovals*, leaning sculptures made from paper, cotton, and cedar poles. While considering how the work would relate to its site—a cliffside overlooking rushing water—she produced a series of drawings.

“I know some of the watercolors and drawings... I usually call them drawings, even if they have watercolor because it’s the physical energy that’s in them. And if you think of the world as body/land, it’s a sensual way, I think, of looking at everything. You’re not above world, you’re in it. You’re the grass. And that’s the way I think about it.”

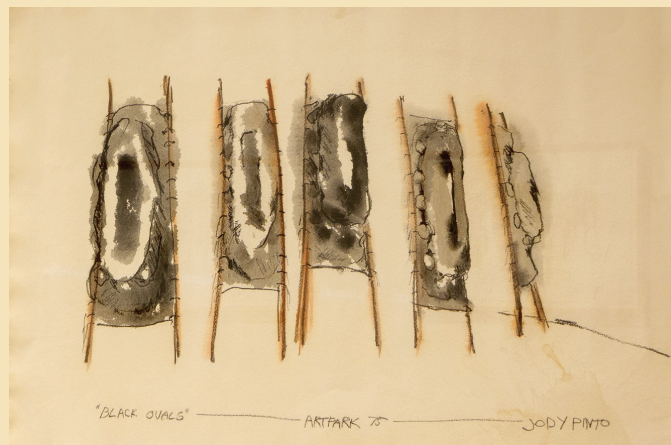
Jody Pinto, 5 *Black Ovals*, Art Artpark, Lewiston, NY, 1975. Commission: Artpark – Temporary Projects & Residency. Photography: Angelo Pinto & Jody Pinto, 1975



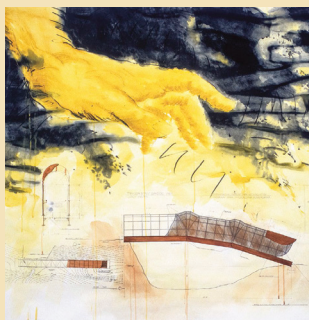
On view now



Jody Pinto, *Blue Blooded Heart Landscape*, 1979. Watercolor, gouache, graphite, and crayon on paper. 30 x 40 inches (76.2 x 101.6 cm). Courtesy of the artist.



Jody Pinto, *Black Ovals*, 1975. Crayon and watercolor on paper. 22 1/2 x 30 inches (57.2 x 76.2 cm)



Clockwise from top: Jody Pinto, *Fingerspan Bridge* (detail), 1987. Watercolor, crayon, and graphite on paper. 60 x 71 1/2 inches (152.4 x 71 cm). Courtesy of the artist. Jody Pinto, *Fingerspan*, 1987. Weathering steel. 9 x 4 x 59 ft. (2.7432 x 1.2192 x 17.9832 meters). Fairmount Park, Philadelphia. Association for Public Art, Philadelphia (formerly the Fairmount Park Art Association). Cover image: Jody Pinto at the foundry during fabrication of *Fingerspan*, 1987

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