



Fall 2009

Schedule of Exhibitions

The following information is current as of August 2009. Please disregard all previous schedules. Information is subject to change; please confirm all dates, titles, and other information with the Brooklyn Museum Public Information Department at (718) 501-6354. This document is only available online.

CURRENT EXHIBITIONS

Light of the Sufis: The Mystical Arts of Islam

Through September 6, 2009

Yinka Shonibare MBE

Through September 20, 2009

Reflections on the Electric Mirror: New Feminist Video

Through January 10, 2010

Patricia Cronin: "Harriet Hosmer, Lost and Found"

Through January 24, 2010

From the Village to Vogue: The Modernist Jewelry of Art Smith

Through March 14, 2010

Small Wonders from the American Collections

Long-term installation

Reinstallation of The Arts of the Islamic World Galleries

Long-term installation

UPCOMING EXHIBITIONS

James Tissot: "The Life of Christ"

October 23, 2009–January 17, 2010

Brooklyn Museum

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Who Shot Rock & Roll: A Photographic History, 1955 to the Present

October 30, 2009–January 31, 2010

Body Parts: Ancient Egyptian Fragments & Amulets

November 19, 2009–October 2, 2011

Brooklyn 1864: Elizabeth Blackwell and the Sanitary Movement

January 29–September 12, 2010

Kiki Smith: Sojourn

February 5–September 12, 2010

To Live Forever: Art and the Afterlife in Ancient Egypt

February 12–May 2, 2010

Costume Collection

May 7–August 1, 2010

Andy Warhol: The Last Decade

June 18–September 12, 2010

Fred Tomaselli

October 8, 2010–January 2, 2011

Vishnu: Hinduism's Blue-Skinned Savior

June 24–September 18, 2011

Before the Fall: Art of the American Twenties

October 28, 2011–January 22, 2012

CURRENT EXHIBITIONS

Light of the Sufis: The Mystical Arts of Islam

Through September 6, 2009

(Corner Gallery, 2nd floor)

This exhibition features twenty-four objects from the Brooklyn Museum, the Metropolitan Museum of Art, and private collections that are related to a mystical form of Islam known as Sufism. While diverse Muslim sects and Islamic cultures do not necessarily share a singular view or practice of Islam, the mystical and romantic nature of Sufism tends to have a more universal appeal to Muslims and non-Muslims alike. This exhibition focuses on some of the most important Sufi ideas and practices that have found expression through the arts of the Islamic world, beginning with light, which symbolizes both God and enlightenment.

The works displayed represent both literal and figural reflections of important mystical themes, including furnishings used for lighting; representations and attributes of Sufi mystics; illustrated, illuminated, and laser-etched manuscripts of Sufi poetry; and traditional and contemporary works inspired by Sufi principles. The range of chronology, cultures, and media of the works exhibited reflects the wide appeal and impact of Sufism on the arts from the early period to the present day. Highlights include a gilded and enameled glass lamp inscribed with the famous Light Verse (Ayat al-Nūr) from the Qur'an, a gilded and jewel-encrusted silver beggar's bowl meant for collecting alms, and two inlaid brass candlestick bases from the eastern Islamic world. Two contemporary artworks are featured in this installation: one is a modern interpretation of the mystical verses of the renowned poet Jalal al-Din Rumi (d. 1273), translated by Zahra Partovi and inscribed in a glass book by Brooklyn artist Kelly Driscoll, and the other is a composition of charcoal prayer-stone rubbings by Iranian American artist Pouran Jinchi. *Light of the Sufis: The Mystical Arts of Islam* was presented in conjunction with *Muslim Voices: Arts and Ideas*, an unprecedented ten-day festival and conference in New York City celebrating Islamic culture of which the Brooklyn Museum is a supporting partner.

Organization: This installation is organized by Ladan Akbarnia, Hagop Kevorkian Associate Curator of Islamic Art, Brooklyn Museum.

Support: The installation is supported by the Hagop Kevorkian Fund with additional support by Fred and Diana Elghanayan.

Yinka Shonibare MBE

Through September 20, 2009

(Robert E. Blum Gallery, 1st floor; Morris A. and Meyer Schapiro Wing, 4th floor; and Period Rooms, 4th floor)

This exhibition is a major midcareer survey of work by the London-based artist Yinka Shonibare MBE.

Shonibare's artwork explores contemporary African identity and its relationship to European colonialism through painting, sculpture, installation, and moving image. Shonibare is best known for his work with visual symbols, especially the richly patterned Dutch wax fabric, produced in Europe for a West African market, that he uses in a wide range of applications. His tableaux of headless mannequins costumed in this fabric evoke themes of history and its legacy for future generations. Through these works he explores the complex web of interactions, both economic and racial, that reveal inequalities between the dominant and colonized cultures of Europe, Asia, and Africa. There is also a site-specific installation created for this presentation featuring figures of children titled *Mother and Father Worked Hard So I Can Play* that is on view in several of the Museum's period rooms.

Organization: This exhibition is organized and toured by the Museum of Contemporary Art, Sydney, Australia. The exhibition was curated by Rachel Kent. The Brooklyn Museum presentation is organized by Judy Kim, Curator of Exhibitions, Brooklyn Museum.

Publication: A catalogue published by Prestel accompanies this exhibition.

Support: The Brooklyn Museum presentation is sponsored by Bloomberg and additional support is provided by Emily Fisher Landau. Ovation TV is media sponsor. *New York Magazine* is print sponsor.

Tour: Museum of Contemporary Art, Sydney, September 24, 2008–February 1, 2009; Auckland Art Gallery, New Zealand, February 28–June 1, 2009; National Museum of African Art, Smithsonian Institution, Washington, D.C., November 11, 2009–March 7, 2010.

Reflections on the Electric Mirror: New Feminist Video

Through January 10, 2010

(Elizabeth A. Sackler Center for Feminist Art, 4th floor)

This exhibition presents recent videos by a new generation of feminist video artists. When video emerged as a new medium in the early 1970s, female artists quickly adopted its use, making it arguably the first medium to which men and women had equal access. Feminists in particular embraced it as a forum to explore issues related to their own bodies, experiences, and identities. The rather straightforward capture of the artist performing (usually alone) in front of a stationary camera served as an avenue to investigate desire, autonomy, and selfhood. Pioneers of the medium included Dara Birnbaum, VALIE EXPORT, Martha Rosler, and Hannah Wilke. Like many of their 1970s precursors, the seven up-and-coming video artists in this exhibition place greater emphasis on their performances for the camera than on complex narratives or special effects. Their videos explore a variety of themes ranging from humor and parody to intense revelation. The exhibition includes videos by Cathy Begien, Jen DeNike, Harry Dodge and Stanya Kahn, Kate Gilmore, K8 Hardy and Wynne Greenwood, Klara Liden, and Shannon Plumb.

Organization: This exhibition has been organized by Lauren Ross, former Interim Curator of the Elizabeth A. Sackler Center for Feminist Art.

Patricia Cronin: “Harriet Hosmer, Lost and Found”

Through January 24, 2010

(Elizabeth A. Sackler Center for Feminist Art, 4th floor)

A group of twenty-eight watercolors by Brooklyn-based conceptual artist Patricia Cronin, inspired by the work of nineteenth-century sculptor Harriet Hosmer (1830–1908), is on view in the Herstory Gallery of the Elizabeth A. Sackler Center for Feminist Art. The Herstory Gallery is dedicated to exhibitions that elaborate on the 1,038 women who are named in Judy Chicago’s iconic feminist artwork *The Dinner Party*, installed in the adjacent space. Harriet Hosmer’s name appears on the Heritage Floor, near the place setting for Georgia O’Keeffe. Cronin, who manipulates traditional art-historical forms to address issues of sexuality, gender, and class, is the author of the forthcoming catalogue raisonné of the nineteenth-century sculptor, who defied social convention and attained a degree of notoriety for her often sensuous sculptures of women. In the catalogue raisonné, each of Hosmer’s works is illustrated by a Cronin watercolor; the exhibition is composed of selections from these watercolors.

Organization: This exhibition has been organized by Lauren Ross, former Interim Curator of the Elizabeth A. Sackler Center for Feminist Art.

From the Village to Vogue: The Modernist Jewelry of Art Smith

Through March 14, 2010

(Decorative Arts, 4th floor)

This installation honors the gift of twenty-one pieces of silver and gold jewelry by the Brooklyn-born modernist jeweler Art Smith (1917–1982), primarily from Charles Russell, Smith’s companion and heir. Trained at Cooper Union, Art Smith opened his first shop on Cornelia Street in Greenwich Village in 1946. He later moved the business to 140 West Fourth Street, where it remained throughout his career. Not only one of the leading modernist jewelers of the mid-twentieth century, Smith, an African American, was also

an active supporter of Black and gay civil rights, an avid jazz enthusiast, and a supporter of early Black modern dance groups. The presentation is enhanced by archival material from the artist's estate such as his working tools, the original shop sign designed by Smith, period photographs of models wearing his jewelry, preparatory sketches, and account books. Presented along with Art Smith's work are thirty-four pieces of modernist jewelry from the permanent collection by such artists as Elsa Freund, William Spratling, Frank Rebajes, Eva Eisler, Ed Weiner, Claire Falkenstein, and Jung-Hoo Kim.

Organization: This installation is organized by Barry R. Harwood, Curator of Decorative Arts, Brooklyn Museum.

Support: The exhibition is supported by the Harold S. Keller Fund with additional support from the Donald and Mary Oenslager Fund.

Small Wonders from the American Collections

Long-term installation

(Visible Storage • Study Center, 5th floor)

Small Wonders from the American Collections, a special exhibition in the Luce Center for American Art: Visible Storage • Study Center, celebrates a major new expansion of our visible-storage facility. On an ongoing basis, forty-two drawers in the exhibition alcove are being installed with more than 350 works of art and are being made accessible to the public. This installation encompasses a variety of objects from the Americas—including art of the United States as well as of the indigenous and colonial peoples of North and South America—and dating from the pre-Columbian period to the present day. Among the works on view are American and Hopi ceramic tiles, Mexican pottery stamps, jewelry and other ornaments from Native and South American cultures, Spanish Colonial devotional objects, American portrait and mourning miniatures, commemorative medals, and embroidery. Although ranging widely in terms of medium, date, function, and geographical origin, these works share a diminutive scale and suitability for flat storage. *Small Wonders* features a selection of seventy highlights from the drawers and reveals the diversity of the cultural traditions and artistic practices that constitute American art.

Organization: This installation is organized by Karen Sherry, Assistant Curator of American Art, Brooklyn Museum.

Reinstallation of The Arts of the Islamic World Galleries

Long-term installation

(The Arts of the Islamic World Galleries, 2nd floor)

The Arts of the Islamic World galleries at the Brooklyn Museum were renovated for the first time in ten years and reinstalled with a selection of 134 objects from the Museum's important holdings of about 1,700 works representing the diverse cultures and contexts of the Islamic world. This installation features works in a wide range of media, including ceramics and glass, metalwork, paintings, and textiles, which range in date from the eighth century to the present day, among them nearly twenty objects that have never before or only rarely been on view. The objects come from a wide geographic area, including Iran, Iraq, Turkey, Egypt, Syria, and Central Asian countries such as Afghanistan, Uzbekistan, and Turkmenistan. In addition to devotional objects, there are ceremonial and household goods, arms and armor, costumes, horse

trappings, and jewelry. A small rotating exhibition space in the galleries is devoted to the arts of the book and storytelling; the installation *Qur'an and Figural Imagery* is on view through January 2010. This exhibition focuses on the Qur'an, prayer books, and histories of religious figures in Islam and addresses the common misconception that figural imagery is prohibited in Islamic art.

Organization: This reinstallation has been organized by Ladan Akbarnia, Hagop Kevorkian Associate Curator of Islamic Art, Brooklyn Museum.

UPCOMING EXHIBITIONS

James Tissot: "The Life of Christ"

October 23, 2009–January 17, 2010

(Robert E. Blum Gallery, 1st floor)

After a long and successful career painting fashionable society in Paris and London, the French painter James Tissot (1836–1902) abruptly shifted his artistic focus to spiritual subjects after experiencing a religious vision in 1885. The painter then embarked on an ambitious project to illustrate the New Testament. Wishing to endow his series with evocative detail, Tissot made expeditions to the Middle East to record the landscape, architecture, costumes, and customs of the Holy Land and its peoples. The majority of his series of 350 gouaches debuted at the 1894 Paris Salon, and these jewel-like works, which masterfully combined minute archaeological detail with the fantastic, were an overwhelming success. Completed in 1896, the series traveled to England and later toured several cities in the United States. In 1900, the entire series was purchased for the Brooklyn Museum by public subscription—one of the institution's first important acquisitions. This exhibition, which features approximately 125 works from the series, is the first significant showing in several years.

Organization: This exhibition is organized for the Brooklyn Museum by Judith F. Dolkart, Associate Curator, European Art, Brooklyn Museum.

Publication: A catalogue of Tissot's 350 New Testament watercolors is being published by the Brooklyn Museum in association with Merrell Publishers Ltd., London.

Support: The exhibition is made possible, in part, with a generous award from the National Endowment for the Arts.

Tour: Venues to be announced.

Who Shot Rock & Roll: A Photographic History, 1955 to the Present

October 30, 2009–January 31, 2010

(Morris A. and Meyer Schapiro Wing, 5th floor)

Who Shot Rock & Roll is the first major museum exhibition on rock and roll to put photographers in the foreground, acknowledging their creative and collaborative role in the history of rock music. From its earliest days, rock 'n' roll was captured in photographs that personalized, and frequently eroticized, the musicians, creating a visual identity for the genre. The photographers were handmaidens to the rock 'n' roll revolution, and their images communicate the social and cultural transformations that rock has fostered since the 1950s. The exhibition is in six sections: rare and revealing images taken behind the scenes; tender snapshots of young musicians at the beginnings of their careers; exhilarating photographs of live performances that display the energy, passion, style, and sex appeal of the band on stage; powerful images

of the crowds and fans that are often evocative of historic paintings; portraits revealing the soul and creativity, rather than the surface and celebrity, of the musicians; and conceptual images and album covers highlighting the collaborative efforts between the image makers and the musicians.

Organization: *Who Shot Rock & Roll: A Photographic History, 1955 to the Present* is organized by the Brooklyn Museum with guest curator Gail Buckland.

Publication: A catalogue accompanies this exhibition.

Support: The exhibition is made possible by support from the Arline and Norman M. Feinberg Exhibition Fund and the Martha A. and Robert S. Rubin Exhibition Fund. Additional support provided by Matthew Marks Gallery.

Tour: Venues to be announced.

Body Parts: Ancient Egyptian Fragments & Amulets

November 19, 2009–October 2, 2011

(Special Exhibitions Hall, Egyptian Galleries, 3rd floor)

Body Parts features thirty-five objects that represent individual body parts in ancient Egyptian art from the Brooklyn Museum's collection, many of which will be displayed for the first time. While traditional exhibitions of ancient art focus on reconstructing damaged works, this exhibition uses fragmentary objects to illuminate the very realistic depiction of individual body parts in canonical Egyptian sculpture. The ancient Egyptians carefully depicted each part of the human body, respecting the significance of every detail. When viewed individually, these sculptures and fragments reveal the ancient notions of the body, as well as detailed workmanship, frequently unnoticed in more complete sculptures.

Organization: This exhibition is organized by Yekaterina Barbash, Assistant Curator of Egyptian Art, Brooklyn Museum.

Brooklyn 1864: Elizabeth Blackwell and the Sanitary Movement

January 29–September 12, 2010

(Elizabeth A. Sackler Center for Feminist Art, Herstory Gallery, 4th floor)

The exhibition presents a selection of artworks and historical objects celebrating the contributions of women to the mid-nineteenth-century Sanitary Movement. During the Civil War, Sanitary Fairs were held to raise money for the war effort in major cities in the Northeast. Although the U.S. Sanitary Commission was headed by men, most of its work was accomplished by thousands of women volunteers. In Brooklyn, women's organizations orchestrated the hugely successful Brooklyn and Long Island Sanitary Fair, a separate event from the New York Sanitary Fair. Highlights of the exhibition include a rare doll made by a young woman named Eliza Lefferts and sold at the Brooklyn Sanitary Fair in 1864; engravings created by Winslow Homer; and the rare book *History of the Brooklyn and Long Island Fair, February 22, 1864*. The Herstory Gallery is dedicated to exhibitions that elaborate on the lives and histories of the 1,038 women who are named in Judy Chicago's *The Dinner Party*, installed permanently in the adjacent gallery. Represented on *The Dinner Party* table is Dr. Elizabeth Blackwell, the country's first female physician, and dedicated pioneer of the Sanitary Movement.

Organization: This exhibition has been organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

Kiki Smith: Sojourn

February 5–September 12, 2010

(Elizabeth A. Sackler Center for Feminist Art, 4th floor)

This exhibition presents a site-specific installation by Kiki Smith that explores the ideas of creative inspiration and the cycle of life in relation to women artists. Inspired by a famous eighteenth-century New England needlework, Prudence Punderson's *The First, Second and Last Scenes of Mortality* (Collection of the Connecticut Historical Society), Smith focuses on a variety of universal experiences, from the milestones of birth and death to the quotidian, such as the daily chores of domestic life. *Kiki Smith: Sojourn* will draw from a variety of work by the artist in a range of media including drawing, cast objects, unique sculpture, painting, and photography. The artist will also incorporate her work into the eighteenth-century period rooms in the Museum's nearby Decorative Arts galleries.

The exhibition at the Brooklyn Museum is the fourth site-specific installation of a long-term project by the artist that originated at Museum Haus Esters, Krefeld (March 16–August 24, 2008), before traveling to Kunsthalle Nürnberg (September 18–November 16, 2008), Fundació Joan Miró, Barcelona (February 19–May 24, 2009), and the Brooklyn Museum.

Organization: This exhibition has been organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

To Live Forever: Art and the Afterlife in Ancient Egypt

February 12–May 2, 2010

(Robert E. Blum Gallery, 1st floor)

This exhibition draws on 107 ancient Egyptian objects to illustrate a range of strategies the ancient Egyptians developed to cheat death. It explores mummification and the tomb rituals that assist the deceased in defying death and examines what the Egyptians believed they would find in the next world. The exhibition also contrasts how the rich and the poor prepared for the hereafter. The economics of the funeral are examined, including how the poor tried to imitate the costly appearance of the grave goods of the rich in order to assure themselves a place in the afterlife. Among the works in *To Live Forever* will be the vividly painted coffin of a mayor of Thebes; the mummy and mummy portrait of Demetrios, a wealthy citizen of Hawara; important stone sculpture; protective gold jewelry made for nobility; faience amulets; and granite and clay vessels.

Organization: *To Live Forever: Art and the Afterlife in Ancient Egypt* is organized by Edward Bleiberg, Curator of Egyptian Art, Brooklyn Museum.

Publication: This exhibition is accompanied by a catalogue published by the Brooklyn Museum in association with D. Giles Ltd., London.

Tour: Indianapolis Museum of Art, Indiana, July 13–September 7, 2008; John and Mable Ringling Museum of Art, Sarasota, Florida, October 17, 2008–January 11, 2009; Columbus Museum of Art, Ohio, February 13–June 7, 2009; Chrysler Museum of Art, Norfolk, Virginia, October 9, 2009–January 3, 2010; Philbrook Museum of Art, Tulsa, Oklahoma, June 6–September 12, 2010; San Antonio Museum of Art, October 15, 2010–January 9, 2011; Norton Museum of Art, West Palm Beach, Florida, February 12–May 8, 2011; Nevada Museum of Art, Reno, June 11–September 4, 2011; and Frist Center for Visual Arts, Nashville, Tennessee, October 6–January 7, 2012.

Costume Collection

May 7–August 1, 2010

(Morris A. and Meyer Schapiro Wing, 4th floor)

To mark the new relationship between the Brooklyn Museum and the Costume Institute at the Metropolitan Museum of Art, the Brooklyn Museum will present an exhibition of some of the most renowned objects from its costume collection. *Costume Collection* will consist of approximately fifty dressed mannequins and a small assortment of archival material that will reintroduce the collection, long in storage, to the public. The Metropolitan Museum of Art will also celebrate the arrival of the Brooklyn Museum costume collection at the Met with a related installation.

Organization: The exhibition is organized by the Metropolitan Museum of Art and Kevin Stayton, Chief Curator, Brooklyn Museum.

Publication: A catalogue will accompany this exhibition.

Andy Warhol: The Last Decade

June 18–September 12, 2010

(Robert E. Blum Gallery, 1st floor, and Morris A. and Meyer Schapiro Wing, 5th floor)

Andy Warhol: The Last Decade is the first U.S. museum survey to examine the late works of American artist Andy Warhol (1928–1987). With nearly fifty works, the exhibition reveals the artist's vitality, energy, and renewed spirit of experimentation. During this time Warhol produced more works, in a considerable number of series and on a vastly larger scale, than at any other point in his forty-year career. It was a decade of great artistic development for Warhol, during which a dramatic transformation of his style took place alongside the introduction of new techniques. He continued to create his screen-printed portraits, but he also reengaged with painting. In the late 1970s, Warhol developed a new interest in abstraction, first with his *Oxidations* and *Shadows* series, and later with his *Yarn*, *Rorschach*, and *Camouflage* paintings. His return to the hand-painted image in the 1980s was inspired by collaborations with Jean-Michel Basquiat, Francesco Clemente, and Keith Haring. The exhibition concludes with Warhol's variations on Leonardo da Vinci's *The Last Supper*, one of the largest series of his career. *Andy Warhol: The Last Decade* provides an important framework for understanding Warhol's work by looking at how he simultaneously incorporated the screened image and pursued a reinvention of painting.

Organization: *Andy Warhol: The Last Decade* is organized by the Milwaukee Art Museum. The exhibition was curated by Joseph D. Ketner II, Henry and Lois Foster Chair of Contemporary Art, Emerson College, Boston. The Brooklyn Museum presentation is organized by Sharon Matt Atkins, Associate Curator of Exhibitions, Brooklyn Museum.

Publication: A catalogue published by Prestel accompanies this exhibition.

Tour: Milwaukee Art Museum, September 26, 2009–January 3, 2010; Museum of Modern Art, Fort Worth, February 14–May 16, 2010; Baltimore Museum of Art, October 17, 2010–January 9, 2011.

Fred Tomaselli

October 8, 2010–January 2, 2011

(Robert E. Blum Gallery, 1st floor)

This midcareer survey presents a selection of Fred Tomaselli's artwork from the late 1980s to the present including the unique epoxy resin paintings for which he is best known. These layered paintings combine the natural imagery of plants and birds (clipped from books) with pills and psycho-pharmaceuticals to create complex, highly stylized two-dimensional compositions. Tomaselli's artwork draws upon a wide range of sources from both popular culture and art history, and from his own hobbies of bird watching and botany. Growing up in southern California near the desert, Tomaselli was influenced by the manufactured unreality of theme parks and the music and drug counterculture of Los Angeles in the 1970s and 1980s. His distinctive melding of these influences coalesces into an updated, personalized, folk-driven vision of the American West. One of the pioneering artists who moved to Williamsburg in the 1990s, Tomaselli continues to live and work in Brooklyn.

Organization: This exhibition is organized and toured by the Aspen Art Museum. The Brooklyn Museum presentation is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

Publication: A catalogue published by Prestel accompanies this exhibition.

Tour: Aspen Art Museum, August 1–October 11, 2009; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, February 6–June 6, 2010.

Vishnu: Hinduism's Blue-Skinned Savior

June 24–September 18, 2011

(Morris A. and Meyer Schapiro Wing, 5th floor)

Vishnu: Hinduism's Blue-Skinned Savior will feature more than 125 objects that will explore the many personae and legends of Vishnu, his entourage, and his accoutrements, as well as the diverse traditions of worship that have celebrated him. This exhibition features Indian sculpture, paintings, textiles, and ritual objects that range in date from the fourth century C.E. to the twentieth century. Vishnu, one of the most important gods in Hinduism, is said to be responsible for maintaining balance in the universe—something he often does by assuming new forms, known as avatars. In these new forms, Vishnu descends to earth to fight the forces of chaos. A few of Vishnu's avatars, most notably Rama and Krishna, have developed devoted followings in their own right.

Organization: This exhibition is organized by the Frist Center for the Visual Arts and curated by Joan Cummins, Lisa and Bernard Selz Curator, Asian Art, Brooklyn Museum.

Before the Fall: Art of the American Twenties

October 28, 2011–January 22, 2012

(Morris A. and Meyer Schapiro Wing, 5th floor)

Before the Fall: Art of the American Twenties will present the first wide-ranging survey of American art from the period bounded by the end of the Great War and the onset of the Great Depression. This exhibition will feature 130 artworks of painting, sculpture, and photography created by seventy-five artists. American life was fundamentally altered in the 1920s, as the full impact of urbanization, industrialization, and mechanization remade the American environment and the way people lived in it. Rather than representing such phenomena as clamorous urban streets or the comedy of flapper culture, however, American artists employed a modern brand of realism to present a seemingly serene and perfect world. *Before the Fall* will demonstrate their embrace of a progressive, idealized

realism, visible in a resurgence of figuration and in highly distilled images of American places and objects. The exhibition will celebrate this strikingly fresh and original modernist imagery and question its relation to the riotous decade from which it emerged.

Organization: This exhibition is organized by Teresa A. Carbone, Andrew W. Mellon Curator, American Art, Brooklyn Museum.

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GENERAL INFORMATION

Admission:

Contribution \$10; students with valid I.D. and older adults \$6. Free to Members and children under 12 accompanied by an adult. Group tours or visits must be arranged in advance by calling extension 234.

Directions:

Subway: Seventh Avenue express (2 or 3) to Eastern Parkway/Brooklyn Museum stop; Lexington Avenue express (4 or 5) to Nevins Street, cross platform and transfer to the 2 or 3. Bus: B71, B41, B69, B48. On-site parking available.

Museum Hours:

Wednesday through Friday, 10 a.m. to 5 p.m.; First Saturday of each month, 11 a.m. to 11 p.m.; all other Saturdays, 11 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m. Closed Thanksgiving, Christmas, and New Year's Day.