



Winter 2008

Schedule of Exhibitions

The following information is current as of February 2008. 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.

Please note: Press releases from 2000 through the present can be found on the Museum's Web site at www.brooklynmuseum.org.

CURRENT EXHIBITIONS

Global Feminisms Remix

Through February 3, 2008

Goodbye Coney Island?

Through April 13, 2008

An Art of Our Own: Women Ceramicists from the Permanent Collection

Through April 27, 2008

UPCOMING EXHIBITIONS

Votes for Women

February 16–November 30, 2008

Ghada Amer: Love Has No End

February 16–October 19, 2008

Utagawa: Masters of the Japanese Print, 1770–1900

March 21–June 15, 2008

Brooklyn Museum

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Japonisme in American Works on Paper from the Gilded Age

April 16–August 3, 2008

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April 5–July 13, 2008

The Modernist Jewelry of Art Smith Installation

May 14, 2008– May 14, 2009

Click! A Crowd-Curated Exhibition

June 27–August 10, 2008

Jesper Just

September 5, 2008–January 4, 2009

Gilbert & George

October 3, 2008–January 11, 2009

Coptic Sculpture in the Brooklyn Museum

November 7, 2008–September 27, 2009

Joint Venture: Donald Saff and the Art of Collaboration

March 27–July 5, 2009

Who Shot Rock: Photographers of Rock and Roll

October 23, 2009–January 24, 2010

The Native American Plains Tipi

September 18, 2009–January 10, 2010

CURRENT EXHIBITIONS

Global Feminisms Remix

Through February 3, 2008

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

More than forty works selected from *Global Feminisms* are once again on view at the Brooklyn Museum in the Elizabeth A. Sackler Center for Feminist Art. Like its widely praised predecessor, *Remix* seeks to challenge the dominance of European and American contemporary art and explore such issues as racial and gender identity, politics, and oppression. *Remix* reassembles works by forty women artists, who represent countries that are seldom involved in the contemporary art discourse, such as Guatemala, Kenya, Pakistan,

Thailand, Korea, and India. The wide range of media employed in the exhibition includes paintings, sculpture, photography, works on paper, and video.

Organization: This exhibition is co-curated by Maura Reilly, Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, and Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts, New York University.

Goodbye Coney Island?

Through April 13, 2008

(Visible Storage ▪ Study Center, Special Exhibition Alcove)

Coney Island has undergone many transformations since it first became a popular resort in the 19th century. Although a redevelopment plan for the area is still being debated, this fabled section of Brooklyn is likely to change dramatically soon. This small exhibition in the Visible Storage · Study Center will use selections from the Museum's holdings of Coney Island photographs from different periods, tracing the various stages of the area's evolution. The exhibition will include images by photographers such as Breeding Way, George Bradford Brainerd, Steve Salmieri, and Lynn Butler.

Organization: This exhibition is organized by Patrick Amsellem, Associate Curator of Photography, Brooklyn Museum.

An Art of Our Own: Women Ceramicists from the Permanent Collection

Through April 27, 2008

(Changing Exhibition Gallery, 4th floor)

More than thirty female artists are included in this installation of some eighty objects. *An Art of Our Own* focuses on work by such well-known ceramicists as Beatrice Wood, Elsa Rady, and Eva Zeisel and also presents works by little-known artists from Europe and North America. The diverse selection of objects includes vases, bowls, plates, tea sets, and other vessels. Also on view will be examples of "china painting" by largely anonymous women working in the Aesthetic Movement and Arts and Crafts styles during the late nineteenth and early twentieth centuries, as well as works by Native American potters.

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

UPCOMING EXHIBITIONS

Votes for Women

February 16–November 30, 2008

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

Votes for Women, the latest exhibition to be presented in the Herstory Gallery of the Elizabeth A. Sackler Center for Feminist Art, explores Susan B. Anthony's contribution to the American women's suffrage movement, the contributions of eight other important American suffragists, and Victoria Woodhull's historic run for the United States presidency in 1872. The exhibition draws upon the Susan B. Anthony place setting in *The Dinner Party* by Judy Chicago, and the lives of other women whom Chicago chose to name on the

heritage floor as significant contributors to the fight for women's rights in America, including Lucretia Mott, Lucy Stone, Elizabeth Cady Stanton, Carrie Chapman Catt, Alice Stone Blackwell, Alice Paul, Mary Church Terrell, and Frances Willard. *Votes for Women* uses more than sixty objects and images to examine the methods and tactics used throughout the generations of the suffrage movement from the days of Anthony's leadership of the movement to the increased activism after her death in 1906, and the ratification of the Nineteenth Amendment in 1920.

Organization: *Votes for Women* is curated by Melissa Messina, Independent Curator and former Research Assistant for the Elizabeth A. Sackler Center for Feminist Art.

Ghada Amer: Love Has No End

February 16–October 19, 2008

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

Ghada Amer: Love Has No End is the first major survey in the U.S. devoted to Ghada Amer's artwork. This exhibition includes nearly fifty artworks that present every aspect of Amer's career as a painter, sculptor, illustrator, performer, garden designer, and installation artist. Among the featured artworks are the iconic *Barbie Loves Ken*, *Ken Loves Barbie* (1995), *The Reign of Terror* (2005), and *Big Black Kansas City Painting* (2005), as well as a generous selection of works never before exhibited in this country. Ghada Amer, born in Cairo, has won international recognition for her abstract canvases embroidered with erotic motifs. She is also a multi media artist whose numerous works are all infused with the same ideological and aesthetic concerns: the submission of women to the tyranny of domestic life, the celebration of female sexuality and pleasure, and the incomprehensibility of love.

Organization: This exhibition is curated by Maura Reilly, Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

Utagawa: Masters of the Japanese Print, 1770–1900

March 21–June 15, 2008

(Robert E. Blum Gallery, 1st floor)

Utagawa: Masters of the Japanese Print, 1770–1900 presents ninety-five Japanese woodblock prints by more than fifteen artists, among them Utagawa Hiroshige, Utagawa Kuniyoshi, and Tsukioka Yoshitoshi. The exhibition is drawn from the holdings of the Chazen Museum of Art's renowned Van Vleck collection and is augmented by twenty-two woodblock prints from the Brooklyn Museum's Asian art collection. The Utagawa School, founded by Utagawa Toyoharu, dominated the Japanese print market in the nineteenth century and is responsible for more than half of all surviving ukiyo-e prints, or "pictures of the floating world." Colorful, technically innovative, and sometimes defiant of government regulations, these prints were created for a popular audience and documented the pleasures of urban life and leisure. The prints represent famous places, landscapes, warriors, and kabuki actors; they were reproduced in books, posters, and other printed materials for mass consumption, and they fed a thriving Edo publishing industry.

Organization: This exhibition is organized by Laura Mueller, Van Vleck Curatorial Intern, Chazen Museum of Art, and Doctoral Candidate, Japanese Art History, University of Wisconsin–Madison. The Brooklyn Museum's presentation is coordinated by Joan Cummins, Lisa and Bernard Selz Curator of Asian Art, Brooklyn Museum.

Japonisme in American Works on Paper from the Gilded Age

April 16–August 3, 2008

(Visible Storage ▪ Study Center, Special Exhibition Alcove)

To coincide with *Utagawa: Masters of the Japanese Print, 1770-1900*, this exhibition of over thirty rarely seen works on paper from the Brooklyn Museum's permanent collection examines the Japanese influence on American art in the late nineteenth and early twentieth century. As Americans in this period had the opportunity to encounter Japanese artifacts and culture for the first time, many artists found new sources of aesthetic inspiration. James A. M. Whistler, Mary Cassatt, Winslow Homer, Bertha Lum, Arthur Wesley Down, and Robert Blum are among the artists featured in this exhibition who incorporated Japanese printing techniques, design elements, and subject matter into their own work.

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

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April 5–July 13, 2008

(Morris A. and Meyer Schapiro Wing, 4th and 5th floors, and Iris and B. Gerald Cantor Gallery, 5th floor)

The most comprehensive retrospective to date of the work of internationally acclaimed artist Takashi Murakami includes more than ninety artworks. As one of the most influential artists to have emerged from Asia in the late twentieth century, creating a wide-ranging body of work that consciously bridges fine art, design, animation, and fashion. Murakami draws upon Japan's traditional lack of hierarchical distinction between fine art and craft, he has moved toward creating a new paradigm where synergies between fine art and pop culture create a new art form. Like that of Andy Warhol or Jeff Koons, Murakami's canon, as well as his life, is referential of pop culture. Among the works included in this large-scale survey tracing the trajectory of Murakami's artistic development are many of his acclaimed sculpture figures, including the 23-foot-high *Tongari-kun* (2003-4); *Miss Ko2* (1997), a long-legged waitress who has become one of the artist's signature characters; and *DOB in the Strange Forest*, in which Murakami's alter ego, DOB encounters a group of menacing mushrooms. Among the paintings on view will be *Tan Tan Bo* (2001), as well as *Tan Tan Bo Puking—a.k.a. Gero Tan* (2002), in which DOB has evolved into a gigantic, sharp-toothed monster with unknown substances oozing from his mouth; and *Flower ball* (3D) (2002), a decorative work comprising dozens of Murakami's famous flowers.

Organization: ©Murakami is organized by Paul Schimmel, Chief Curator of The Museum of Contemporary Art, Los Angeles. The Brooklyn Museum presentation is coordinated by Charles Desmarais, Deputy Director for Art, Brooklyn Museum, and Tumelo Mosaka, Associate Curator of Exhibitions, Brooklyn Museum.

Support: ©Murakami is organized by The Museum of Contemporary Art, Los Angeles.

The Brooklyn presentation is made possible by DLA Piper US LLP with additional support from the Barbara and Richard Debs Exhibition Fund, the Martha A. and Robert S. Rubin Exhibition Fund and the Arline and Norman Feinberg Exhibition Fund. The Los Angeles presentation was made possible by endowment support from the Sydney Irmas Exhibition Endowment. The exhibition and publication were made possible by generous support from Maria and Bill Bell. Major support was provided by Blum & Poe, Los Angeles. Generous additional support is provided by Steven and Alexandra Cohen; Kathi and Gary Cypres; Gagosian Gallery; Galerie Emmanuel Perrotin, Paris and Miami; The Norton Family Foundation; Dallas Price-Van

Breda; Janet and Tom Unterman; Ruth and Jacob Bloom; Marianne Boesky; David Teiger; The MOCA Contemporaries; The Japan Foundation; and the E. Rhodes and Leona B. Carpenter Foundation.

Tour: Museum für Moderne Kunst, Frankfurt, October 27, 2008–January 4, 2009; Guggenheim Museum Bilbao, February–May 2009.

Publication: The exhibition is accompanied by a fully illustrated catalogue that is co-published by Rizzoli International Publications and The Museum of Contemporary Art.

The Modernist Jewelry of Art Smith Installation

May 14, 2008–May 14, 2009

This installation will honor the gift of twenty pieces of silver and gold jewelry by the Brooklyn-born modernist jeweler Art Smith (1917-1982), primarily from Charles Russell, Smith's last companion and heir. Art Smith was trained at Cooper Union and opened his first shop in Greenwich Village in the late 1940s and remained open on West Fourth Street for his entire career. Smith was not only one of the leading modernist jewelers of the mid-twentieth century, but he 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 jewelry will be 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 twenty-three 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 Harwood, Curator of Decorative Arts, Brooklyn Museum.

Click! A Crowd-Curated Exhibition

June 27–August 10, 2008

Click! is a photography exhibition that invites Brooklyn Museum's visitors, the online community, and the general public to participate in the exhibition process. Taking its inspiration from the critically acclaimed book *The Wisdom of Crowds*, in which *New Yorker* business and financial columnist James Surowiecki asserts that a diverse crowd is often wiser at making decisions than expert individuals, *Click!* explores Surowiecki's central idea in the context of visual art. That is, when evaluating art, will a diverse crowd prove to be just as "wise" as trained experts? *Click!* begins in March 2008 with an open call for photography-artists electronically submit artwork responding to the theme, "The Changing Faces of Brooklyn". After the open call, an online forum will open for audience evaluation of submitted works. The process will culminate in a physical exhibition at the Brooklyn Museum where entries will be physically installed according to their relative ranking from the juried process. Within the exhibition space, visitors will have the opportunity to explore how different groups within the crowd evaluated the same works of art.

Organization: This exhibition is organized by Shelley Bernstein, Manager of Information Systems, Brooklyn Museum.

Jesper Just

September 5, 2008–January 4, 2009

(Robert E. Blum Gallery, 1st floor)

This exhibition presents three films by the international Danish filmmaker Jesper Just: *Bliss and Heaven* (2004), *The Lonely Villa* (2004), and a new work to be premiered at the Brooklyn Museum. Jesper Just's films explore the complex nature of human interaction and often invert social conventions and cinematic clichés. His work has been shown extensively worldwide, both in galleries and museums– from the Hammer in Los Angeles to the Stedelijk Museum in Amsterdam.

Organization: This exhibition is organized by Patrick Amsellem, Associate Curator of Photography, Brooklyn Museum.

Tour: Venues to be announced.

Gilbert & George

October 3, 2008–January 11, 2009

(Morris A. and Meyer Schapiro Wing, 4th and 5th floors, and Iris and B. Gerald Cantor Gallery, 5th floor)

The renowned British duo Gilbert & George, bring their work to the Brooklyn Museum in their first major U.S. retrospective. *Gilbert & George* traces their stylistic and conceptual development to the present day. Born one year apart, Gilbert (b. 1943) and George (b. 1942) met as students at St. Martin's School in 1967 and have been working together since 1971. Their collaborative works have expanded the concept of sculpture from an object-oriented medium to one that incorporates the experiences of actual living human beings. This exhibition presents rarely seen charcoal-on-paper sculptures and includes pictures, postcard pieces, films, books, and documentations of so-called living sculptures.

Organization: This exhibition is organized by the Tate Modern in association with the Brooklyn Museum. The Brooklyn Museum presentation is coordinated by Judy Kim, Curator of Exhibitions, Brooklyn Museum.

Publication: A catalogue accompanies this exhibition.

Coptic Sculpture in the Brooklyn Museum

November 7, 2008–September 27, 2009

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

This small installation presents some late antique Egyptian sculptures (A.D. 395–642) from the Brooklyn Museum's permanent collection, along with modern replicas of the period. In recent years, the Objects Conservation staff at the Brooklyn Museum have discovered that a large number of late antique sculptures have been retouched and a few are really modern imitations. Like many collections of late antique Egyptian sculpture in the United States, the Brooklyn Museum's examples were acquired primarily in the 1960s and 1970s, when there was little information to guide museum curators through the burgeoning Coptic market. The original Coptic or early Christian sculptures were created as funerary or church decorations and show a mixture of Christian and pagan influences. The examples of the modern imitations are quite ambitious in scale and complexity, but often depict unusual subjects and themes.

Organization: This exhibition is organized by Edna R. Russmann, Curator of Egyptian, Classical, and Ancient Middle Eastern Art, Brooklyn Museum.

Joint Venture: Donald Saff and the Art of Collaboration

March 27–July 5, 2009

(Morris A. and Meyer Schapiro Wing, 4th and 5th floors)

Joint Venture: Donald Saff and the Art of Collaboration investigates Saff's role as a technical innovator for artists such as Nancy Graves, Roy Lichtenstein, Robert Rauschenberg, and Robert Rosenquist. This exhibition presents the artwork that was created at Saff Tech Arts, Graphicstudio, and a small number of prints and sculptures from Saff's personal collection. After working with artists at Graphicstudio, part of University of South Florida, Saff founded Saff Tech Arts, a collaborative printmaking workshop in Oxford, Maryland, in 1990. The objects produced at Saff Tech reflect not only the talent of each artist but also the creative influence of Donald Saff, who directed the works' production. Despite its short history, 1990–1998, Saff Tech Arts produced numerous major works using Saff's innovative methods. He retained his own artistic individuality through his non-traditional solutions, which incorporated art and technology. Saff once said, "If the artist can think it, we can make it."

Organization: This exhibition is organized for the Brooklyn Museum by Marilyn Kushner, former Curator and Chair, Department of Prints, Drawings, and Photographs, presently at The New York Historical Society.

Publication: A catalogue by Marilyn Kushner, published by the Brooklyn Museum, will accompany the exhibition.

Tour: Venues to be announced.

Who Shot Rock: Photographers of Rock and Roll

October 23, 2009–January 24, 2010

(Robert E. Blum Gallery, 1st floor)

Who Shot Rock documents the creation of rock and roll through a large-scale exhibition of photography spanning fifty years. Both music and photography are essential to the creation of rock and roll's legacy and its rebellious image. These photographers captured the musician's style—hair, clothes, and body language, all important factors that created a visual icon to be associated with the music. One of the world's most pilfered photographs, Bob Gruen's portrait of John Lennon in a sleeveless New York City T-shirt captures Lennon's passionate freedom and the personal reinvention that epitomizes rock and roll. The exhibition will feature celebrity rock photographers Henri Cartier-Bresson, Bill Brandt, and Bob Gruen, but also many unknown master photographers and will include portraits, behind-the-scenes photos, images of live concerts, and album covers.

Organization: *Who Shot Rock: Photographers of Rock and Roll* is organized by the Brooklyn Museum with guest curators Gail Buckland, the distinguished photographic historian, and Bob Guccione Jr., publisher and founder of *Spin* magazine.

Tour: Venues to be announced.

The Native American Plains Tipi

September 18, 2009–January 10, 2010

(Morris A. and Meyer Schapiro Wing, 4th and 5th floors)

The Native American Plains Tipi exhibition examines the tipi as an architectural form, an expression of artistic and cultural identity, and as an interior space of domestic and ritual use. The exhibition features over one hundred and fifty objects from the Brooklyn Museum's collection and three full-size tipis and one child-size tipi with furnished interiors. Organized by a collaborative team of Native and non-Native curators, scholars, and artists, this exhibition will focus on the tipi as a point of departure to explore its place at the center of the Plains social, religious, and creative traditions. Contemporary works by Plains artists will also be included in this exhibition.

Organization: This exhibition is organized by Nancy Rosoff, Andrew W. Mellon Curator, Arts of the Americas, Brooklyn Museum, Susan Kennedy Zeller, Ph.D., Associate Curator, Native American Art, Brooklyn Museum.

Tour: Venues to be announced.

Media Contacts:

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GENERAL INFORMATION

Admission:

Contribution \$8; students with valid I.D. and older adults \$4. 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.