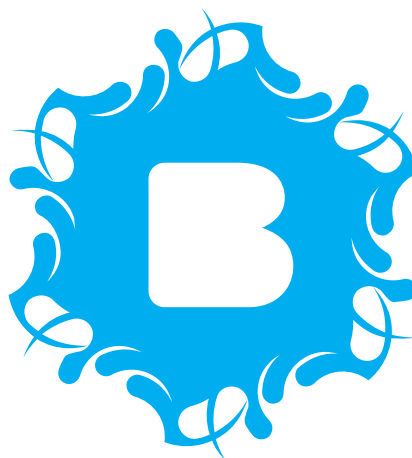


Press Release



Summer 2009

Schedule of Exhibitions

The following information is current as of June 1, 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

Gustave Caillebotte: Impressionist Paintings from Paris to the Sea

Through July 5, 2009

Sun K. Kwak: Enfolding 280 Hours

Through July 5, 2009

Reflections on the Electric Mirror: New Feminist Video

Through January 10, 2010

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

Through February 21, 2010

Small Wonders from the American Collections

Long-term installation

UPCOMING EXHIBITIONS

Light of the Sufis: The Mystical Arts of Islam

June 5–September 6, 2009

Reinstallation of The Arts of the Islamic World Galleries

June 5, 2009–Long-term Installation

Patricia Cronin: “Harriet Hosmer, Lost and Found”

June 5, 2009–January 24, 2010

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Yinka Shonibare MBE

June 26–September 20, 2009

James Tissot: “The Life of Christ”

October 23, 2009–January 17, 2010

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

October 30, 2009–January 31, 2010

Body Parts: Ancient Egyptian Fragments & Amulets

November 2009–October 2011

To Live Forever: Art and the Afterlife in Ancient Egypt

February 12–May 2, 2010

CURRENT EXHIBITIONS**Gustave Caillebotte: Impressionist Paintings from Paris to the Sea**

Through July 5, 2009

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

Gustave Caillebotte: Impressionist Paintings from Paris to the Sea presents not only the artist's well-known Parisian cityscapes, which have traditionally marked him as the “Urban Impressionist,” but also scenes of outdoor life that he painted away from the city on the coast of Normandy and in the villages of Yerres and Petit Gennevilliers, where he and his family maintained estates. The approximately forty paintings included in this focused thematic exhibition reveal Caillebotte's extraordinary passion for subjects in which water plays a central role—as an enigmatic, magical element reflecting its surroundings, as an essential atmospheric ingredient, and as a scene for sporting activities. As a passionate rower and yachtsman, Caillebotte approached his motifs with the trained eye and hand of an accomplished engineer and sportsman. The exhibition also includes drawings and photographs as well as models and sketches for the construction of Caillebotte's sailboats.

Organization: The exhibition was organized by Dorothee Hansen, Kunsthalle Bremen, and Anne-Birgitte Fonsmark and Gry Hedin, Ordrupgaard, Copenhagen. The Brooklyn Museum's presentation is organized by Judith F. Dolkart, Associate Curator of European Art, Brooklyn Museum.

Publication: A catalogue accompanies this exhibition.

Support: The Brooklyn Museum presentation is made possible by generous support from the Robert Lehman Foundation, Brooklyn Museum's Barbara and Richard Debs Exhibition Fund, and the Martha A. and Robert S. Rubin Exhibition Fund. The Federal Council on the Arts and the Humanities has granted an indemnity for this project.

Tour: Kunsthalle Bremen, June 29– October 5, 2008; Ordrupgaard, Charlottenlund, October 17, 2008–February 22, 2009.

Sun K. Kwak: Enfolding 280 Hours

Through July 5, 2009

(Iris and B. Gerald Cantor Gallery, 5th floor)

Korean-born, New York City-based artist Sun K. Kwak has created a site-specific work composed of approximately three miles of black masking tape in the Museum's fifth-floor Rotunda. The exhibition's title, *Enfolding 280 Hours*, refers to the number of hours that the artist and her assistants took to create the piece. The mural-like piece is affixed to the walls and four pillars in the Rotunda. Masking tape, a medium that Kwak pioneered, has become her signature form of expression. Having discovered that drawing with masking tape expresses an immediacy she missed in painting, Kwak continues to challenge perceptions of familiar surroundings through this technique, which for her is both meditative and performative. Kwak's site-specific installations, which create dialogues with the architecture that houses them, may be found in both public and private spaces. Among them is a major public art project completed in 2007 that is a permanent feature in the Samsung Life Building lobby in Seoul, South Korea.

Organization: This installation is organized by Judy Kim, Curator of Exhibitions, Brooklyn Museum.

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.

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

Through February 21, 2010

(Decorative Arts, Permanent Collection Gallery, 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-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 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. Forty-two drawers in the exhibition alcove were installed with over 350 works of art that were 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 cultural traditions and artistic practices that constitute American art.

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

UPCOMING EXHIBITIONS

Light of the Sufis: The Mystical Arts of Islam

June 5–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 will be 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* will be 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.

Reinstallation of The Arts of the Islamic World Galleries

June 5, 2009–Long-term Installation

The Arts of the Islamic World galleries at the Brooklyn Museum will be renovated for the first time in ten years and reinstalled with a selection of 134 objects from the Museum's important holdings of around 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 will be devoted to the arts of the book and storytelling; the installation *Qur'an and Figural Imagery* will be on view through January 2010. This exhibition will focus on the Qur'an, prayer books, and histories of religious figures in Islam and address 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.

Patricia Cronin: “Harriet Hosmer, Lost and Found”

June 5, 2009–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), will be 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, selections of which comprise the exhibition.

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

Yinka Shonibare MBE

June 26–September 20, 2009

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

This exhibition is a major midcareer survey of work by the London-based Nigerian 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 will also be a site-specific installation created for this presentation featuring children titled *Mother and Father Worked Hard So I Can Play* that will be 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.

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.

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 in the 1880s, the French painter James Tissot (1836–1902) abruptly shifted his artistic focus to spiritual subjects after experiencing a religious vision. 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 complete 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, including both gouaches and preparatory pen-and-ink sketches, 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.

Tours: 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, a distinguished photographic historian.

Publication: A catalogue accompanies this exhibition.

Tour: Venues to be announced.

Body Parts: Ancient Egyptian Fragments & Amulets

November 2009–October 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, and detailed workmanship, frequently unnoticed in more complete sculptures.

Organization: This exhibition is organized by Yekaterina Barbash, Assistant Curator of Egyptian 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 from 107 ancient Egyptian artifacts 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, Florida, October 17, 2008–January 11, 2009; Columbus Museum of Art, Ohio, February 13–June 7, 2009; Chrysler Museum of Art, Virginia, October 9, 2009–January 3, 2010; Philbrook Museum of Art, Oklahoma, June 6–September 12, 2010; San Antonio Museum of Art, October 15, 2010–January 9, 2011; Norton Museum of Art, Florida, February 12–May 8, 2011; Nevada Museum of Art, Reno, June 11–September 4, 2011; and Frist Center for Visual Arts, Tennessee, October 6–January 7, 2012.

GENERAL INFORMATION

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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.