



Winter 2011

### **Schedule of Exhibitions**

The following information is current as of November 2011. 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**

#### **Timothy Greenfield-Sanders: The Latino List**

Through December 11, 2011

#### **Split Second: Indian Paintings**

Through December 31, 2011

#### **Matthew Buckingham: "The Spirit and the Letter"**

Through January 8, 2012

#### **Eva Hesse Spectres 1960**

Through January 8, 2012

#### **Sanford Biggers: Sweet Funk—An Introspective**

Through January 8, 2012

#### **reOrder: An Architectural Environment by Situ Studio**

Through January 15, 2012

#### **Raw/Cooked: Lan Tuazon**

Through January 15, 2012

## **Brooklyn Museum**

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**Lee Mingwei: "The Moving Garden"**

Through January 22, 2012

**Youth and Beauty: Art of the American Twenties**

Through January 29, 2012

**HIDE/SEEK: Difference and Desire in American Portraiture**

Through February 12, 2012

**19th-Century Modern**

Through April 1, 2012

**Body Parts: Ancient Egyptian Fragments and Amulets**

Long-term installation

**UPCOMING EXHIBITIONS**

**Newspaper Fiction: The New York Journalism of Djuna Barnes, 1913–1919**

January 20–August 19, 2012

**Question Bridge: Black Males**

January 13–June 3, 2012

**Rachel Kneebone: Regarding Rodin**

January 27–August 12, 2012

**Raw/Cooked: Shura Chernozatonskaya**

January 27–April 8, 2012

**Playing House**

February 24–August 26, 2012

**Gateway**

April 2012–Long-term installation

**Keith Haring: 1978–1982**

March 16–July 8, 2012

**Raw/Cooked: Heather Hart**

April 13–June 24, 2012

**Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company**

April 18, 2012–June 16, 2013

**Raw/Cooked: Ulrike Müller**

June 29–September 9, 2012

**Jean-Michel Othoniel: My Way**

August 17–December 2, 2012

***“ (with occasional political overtones)”: Lucy Lippard's “Six Years” Project***

September 14, 2012–February 3, 2013

**Mickalene Thomas**

September 28, 2012–January 20, 2013

**CURRENT EXHIBITIONS**

**Timothy Greenfield-Sanders: The Latino List**

Through December 11, 2011

(Great Hall, 1st floor)

This exhibition of large-scale photographic portraits by Timothy Greenfield-Sanders explores the personal stories of some of today's most influential Latino Americans from the fields of culture, politics, business, and sports. America Ferrara, Gloria Estefan, Pitbull, Eva Longoria, Justice Sonia Sotomayor, Soledad O'Brien, Rosario Dawson, and Chi-Chi Rodriguez are among the twenty-five subjects featured. In the same way that *The Black List*, a 2008 exhibition of filmed and photographic images of prominent African Americans, provided a unique window onto the personal stories of some of the leading figures of our times, *Timothy Greenfield-Sanders: The Latino List* offers insight into what it means to be Latino in America.

**Organization:** *Timothy Greenfield-Sanders: The Latino List* is organized by Lisa Small, Curator of Exhibitions, Brooklyn Museum.

**Support:** This exhibition is sponsored by A T & T

**Split Second: Indian Paintings**

Through December 31, 2011

(2nd floor)

*Split Second* is a small installation of Indian paintings that resulted from an online experiment engaging the Brooklyn Museum's web community. Taking inspiration from the critically acclaimed book *Blink: The Power of Thinking Without Thinking* by Malcolm Gladwell, the experiment and resulting installation explore how our reaction to a work of art is affected by what we know, what we're asked, and what we're told about the object in question. *Split Second* began in early February with a three-part activity that explored Indian paintings in the Museum's permanent collection; participation was open to anyone with online access. It culminates with an installation on the Museum's second floor, where visitors will be able to view a small selection of the

paintings that generated the most controversial and dynamic responses during the evaluation process.

**Organization:** *Split Second* is organized by Shelley Bernstein, Chief of Technology, in consultation with Joan Cummins, Lisa and Bernard Selz Curator of Asian Art, Brooklyn Museum.

### **Matthew Buckingham: “The Spirit and the Letter”**

Through January 8, 2012

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

In this multimedia installation, New York artist Matthew Buckingham, whose work explores social memory and historical representation, focuses on eighteenth-century writer and advocate for women Mary Wollstonecraft. Wollstonecraft, who formulated the first significant modern treatise on women's rights, is celebrated in one of the thirty-nine place settings in *The Dinner Party*, Judy Chicago's iconic feminist work on permanent view in an adjacent gallery. In a video projection in the installation, an actress delivers a monologue comprised wholly of excerpts from Wollstonecraft's writing, mainly her important treatise *The Vindication of the Rights of Women*, published in London in 1792.

**Organization:** The exhibition is organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

**Support:** This exhibition is made possible by the Elizabeth A. Sackler Foundation.

*Matthew Buckingham: “The Spirit and the Letter”* was co-commissioned by Film and Video Umbrella and Camden Arts Centre in association with the Des Moines Art Center, Dundee Contemporary Art, FRAC Bourgogne, and the Henry Art Gallery with support from the Arts Council of England.

### **Eva Hesse Spectres 1960**

Through January 8, 2012

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

*Eva Hesse Spectres 1960* is an exhibition of nineteen oil paintings created by Hesse in 1960. Considered against Hesse's sculptural assemblages from 1965 to 1970, works that are central to the formation of the canons of feminist art of the 1960s and minimalism, the recurring figures or visages in the *Spectre* canvases examine Hesse's continuing interest in exploring emotional states through abstract forms. The *Spectre* series evokes states of consciousness and explains the vicissitudes of dreams, nightmares, and visions. Despite the fact that several major Eva Hesse exhibitions have been mounted in the last eighteen years, none have adequately considered the *Spectre* paintings within the artist's burgeoning oeuvre. Two categories of work make up the series. The first, a selection of small-scale oil on Masonite paintings, depict two or three loosely rendered figures positioned in a vacant pictorial space. The second group of paintings investigates a more perplexing psychological state, as the characters seem to reference alien forms and perhaps even bear a resemblance to the artist herself.

**Organization:** The exhibition is organized by the University of New Mexico Art Museum, Albuquerque, in collaboration with the Estate of Eva Hesse. The Brooklyn Museum presentation is organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

**Support:** This exhibition has been supported by the Elizabeth A. Sackler Foundation. Additional generous support has been provided by the Stephanie and Tim Ingrassia Contemporary Art Exhibition Fund and the Helene Zucker Seeman Memorial Exhibition Fund.

**Publication:** A catalogue accompanies this exhibition.

### **Sanford Biggers: Sweet Funk—An Introspective**

Through January 8, 2012

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

This installation features the recent acquisition *Blossom, 2007*, by New York–based artist Sanford Biggers. *Blossom* is a multimedia installation composed of a tree that pierces a grand piano, lifting it off the ground as its branches reach toward the ceiling. At intervals, the piano plays Biggers's rendition of "Strange Fruit", a 1930s song popularized by the blues singer Billie Holiday that refers to lynching. *Blossom* is presented along with several thematically related installations by the artist. This focused selection of Biggers's work is his first museum exhibition in New York.

**Organization:** *Sanford Biggers: Sweet Funk—An Introspective* is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Support:** Generous support for this exhibition has been provided by the Martha A. and Robert S. Rubin Exhibition Fund, Toby Devan Lewis, the FUNd, the Stephanie and Tim Ingrassia Contemporary Art Exhibition Fund, and other donors.

**Publication:** The accompanying catalogue is supported by the Lambent Foundation and by a Brooklyn Museum publications endowment established by the Iris and B. Gerald Cantor Foundation and the Andrew W. Mellon Foundation.

### **reOrder: An Architectural Environment by Situ Studio**

Through January 15, 2012

(Great Hall, 1st floor)

A site-specific installation created by Situ Studio, a Brooklyn-based architectural firm specializing in design and fabrication, inaugurates the first phase of the Brooklyn Museum's project for the 10,000-square-foot colonnaded hall on the first floor. The installation uses the architecture of the Great Hall to create a system of canopies to transform and refigure the space. Sixteen existing monumental columns support a network of stretched, semitranslucent fabric, plywood forms, and molded benches and tables. Situ Studio is a creative practice that engages in experimental work in a variety of media to develop flexible strategies for addressing spatial problems. The renovated Great Hall is by Ennead Architects.

**Organization:** The installation is organized by Lance Singletary, Associate Exhibition Designer, and Sharon Matt Atkins, Managing Curator of Exhibitions, Brooklyn Museum.

**Support:** Bloomberg is presenting sponsor.

Sunbrella® fabric has been generously donated by Glen Raven Custom Fabrics. HI-MACS® acrylic solid surfacing is generously donated by LG Hausys.

### **Raw/Cooked: Lan Tuazon**

Through January 15, 2012

(Egyptian Galleries, 3rd floor, and 5th floor)

The second exhibition in the *Raw/Cooked* series presents Bushwick-based artist Lan Tuazon. *Raw/Cooked* is a major series of five ten-week-long exhibitions of under-the-radar Brooklyn artists. Tuazon's three-part project, *On the Wrong Side of History*, challenges the reasoning behind museum classification and display. Dispensing with chronology and origin as the primary frames of organization, Tuazon returns to a pre-modern system of classification in which objects are grouped together by thematic relationships and similarities of

function, investigating the possibility of finding new meanings in the Museum's collection. The first part of the exhibition is a site-specific work constructed from wood platforms and plexiglas vitrines formerly used to display and protect art. The second part includes three ink drawings; each depicts a reordered selection of objects from the Museum's collection, exploring an alternative approach to museum organization. Part three comprises seven "sculptural combines" created to be displayed alongside artifacts within the third-floor Egyptian galleries. The sculptures interpret each artifact's conceptual content, according to one of seven types of relationships, or "resemblances," and are accompanied by short explanatory texts.

The five artists in the series were recommended by an advisory board of well-known Brooklyn artists, including Ron Gorchov, Michael Joo, Paul Ramirez Jonas, Amy Sillman, and Mickalene Thomas, each of whom proposed several promising artists. Curator Eugenie Tsai made the final selection. To be considered for this project an artist may not have gallery representation or have participated in a major museum exhibition. Please see below for information relating to the three other exhibitions. The three upcoming artists are Shura Chernozatonskaya (January 27–April 8, 2012); Heather Hart (April 13–June 24, 2012); and Ulrike Müller (June 29–September 9, 2012).

**Organization:** This series is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Support:** This exhibition is sponsored by Bloomberg. *The L Magazine* is print media sponsor.

### **Lee Mingwei: "The Moving Garden"**

Through January 22, 2012

(Lobby, 1st floor)

This installation is comprised of a forty-five-foot-long granite table with one hundred freshly cut flowers that appear to grow out of a channel that runs the length of the table. Created by New York-based conceptual artist Lee Mingwei, the interactive installation invites visitors to take a flower when they leave the Museum, on the condition that they make a detour from their intended destination and give the flower to a stranger. At the end of each day the flowers will be replaced and the cycle begins again. The artist was influenced in part by Lewis Hyde's *The Gift: Imagination and the Erotic Life of Property*, which examines the effects of a market economy and the myth of the free market on views about gifts and the ability to give and receive them. Another inspiration came on a spring day while sitting along the banks of the Rhône River in Lyon and viewing hundreds of flowers inexplicably floating upstream.

**Organization:** The exhibition is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum, in close cooperation with the artist.

**Support:** This exhibition is made possible by the Taipei Cultural Center of TECO in New York and by generous support from Rong-Chaun Chen, Jane Lombard and Richard J. Lombard, Amy and Leo Shih and Wen-Chuan Tseng.

**Publication:** A catalogue published by the Brooklyn Museum accompanies the exhibition.

## **Youth and Beauty: Art of the American Twenties**

Through January 29, 2012

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

*Youth and Beauty: Art of the American Twenties* is the first wide-ranging exploration of American art from the decade between the end of World War I and the onset of the Great Depression. This exhibition includes 138 paintings, sculptures, and photographs by 67 artists. American life was fundamentally altered in the 1920s, as 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. *Youth and Beauty* 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:** The exhibition is organized by Teresa A. Carbone, Andrew W. Mellon Curator of American Art, Brooklyn Museum.

**Support:** *Youth and Beauty: Art of the American Twenties* is sponsored by DLA Piper. The exhibition is also made possible by the Henry Luce Foundation. Additional support has been provided by the Martha A. and Robert S. Rubin Exhibition Fund, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, the National Endowment for the Arts, the Wyeth Foundation for American Art, the Steven A. and Alexandra M. Cohen Foundation, Inc., Sotheby's, the Norman M. Feinberg Exhibition Fund, and an anonymous donor. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. *New York* magazine is media sponsor.

**Publication:** The accompanying catalogue is supported by the Henry Luce Foundation, the National Endowment for the Arts, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Furthermore: a program of the J.M. Kaplan Fund, and a Brooklyn Museum publications endowment established by the Iris and B. Gerald Cantor Foundation and the Andrew W. Mellon Foundation.

**Tour:** Dallas Museum of Art, Texas, March 4–May 27, 2012; and Cleveland Museum of Art, Ohio, July 1–September 16, 2012.

## **HIDE/SEEK: Difference and Desire in American Portraiture**

Through February 12, 2012

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

This is the first major museum exhibition to explore how sexual identity has shaped the creation of American portraiture. *HIDE/SEEK* includes more than a century of works in a wide range of media examining a variety of sexual identities, the stories of several generations, and the influence of gay and lesbian artists, many of whom developed strategies to code and disguise their subjects' sexual identities as well as their own. The exhibition considers such themes as the role of sexual difference in depicting modern Americans, how artists have explored the definition of sexuality and gender, how major themes in modern art—especially abstraction—have been influenced by marginalization, and how art has reflected society's changing attitudes. *HIDE/SEEK* offers an unprecedented survey of American portraiture, including artworks by George Bellows, Georgia O'Keeffe, Jasper Johns, Robert Rauschenberg, Andy Warhol, Keith Haring, Nan Goldin, Félix González-Torres, and Catherine Opie.

**Organization:** *HIDE|SEEK: Difference and Desire in American Portraiture* was originally organized by the National Portrait Gallery, Smithsonian Institution, and has been reorganized by the Brooklyn Museum and the Tacoma Art Museum. The original presentation was co-curated by David C. Ward, National Portrait Gallery, and Jonathan D. Katz, director of the doctoral program in visual studies at the State University of New York in Buffalo. The Brooklyn Museum presentation is organized by Tricia Laughlin Bloom, Project Curator.

**Support:** The Brooklyn presentation is sponsored by Ford Foundation. Other generous support has been provided by The Andy Warhol Foundation for the Visual Arts; Barbara and Richard Moore; The Calamus Foundation; the Robert Mapplethorpe Foundation; the May and Samuel Rudin Family Foundation, Inc.; Donald A. Capoccia and Tommie Pegues; the Steven A. and Alexandra M. Cohen Foundation, Inc.; Leslie and David Puth; Allison Grover and Susie Scher; the David Schwartz Foundation; Mario J. Palumbo, Jr.; and Tom Healy and Fred Hochberg. Educational programs are supported by the Keith Haring Foundation. *New York* magazine is print media sponsor.

**Publication:** A catalogue accompanies this exhibition.

**Tour:** The National Portrait Gallery, Washington D.C., October 30, 2010–February 13, 2011; and Tacoma Art Museum, March 17– June 10, 2012.

### **19th-Century Modern**

Through April 1, 2012

(Decorative Arts Gallery, 4th floor)

This installation focuses on the emergence of Modernism in the last quarter of the nineteenth century. Both American and European objects and furniture are included. Objects from earlier in the nineteenth century as well as several twentieth-century examples are juxtaposed with those from the proto-modern late nineteenth century. The featured object is a recently acquired five-piece clock garniture by Guilmet of Paris, circa 1880.

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

**Support:** Generous support for this exhibition was provided by the Barrie A. and Deedee Wigmore Foundation and the Harold S. Keller Fund.

### **Body Parts: Ancient Egyptian Fragments and Amulets**

Long-term installation

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

This exhibition features thirty-five representations of individual body parts from the Brooklyn Museum's ancient Egyptian collection, many of which are being displayed for the first time. The exhibition uses fragments of sculptures and objects created as distinct elements to illuminate the very realistic depiction of individual body parts in canonical Egyptian sculpture. Ancient Egyptian artists carefully portrayed each part of the human body, respecting the significance of every detail. When viewed individually, these sculptures and fragments reveal ancient notions of the body as well as details of workmanship frequently unnoticed in more complete sculptures.

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

## UPCOMING EXHIBITIONS

### **Newspaper Fiction: The New York Journalism of Djuna Barnes, 1913-1919**

January 20–August 19, 2012

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

This exhibition features forty-five objects, including drawings, works on paper, documentary photographs, and stories in newsprint, by celebrated writer and early twentieth-century advocate for women's rights Djuna Barnes (American, 1892–1982). Prior to the Modernist novels and plays for which she is now remembered, such as *Ryder* (1928), *Nightwood* (1936), and *The Antiphon* (1958), which present complex portrayals of lesbian life and familial dysfunction, Barnes supported herself as a journalist and illustrator. This early and rarely seen work is the focus of the exhibition, with vintage broadsides of her reporting for the *Brooklyn Daily Eagle*, *New York World Magazine*, *Trend*, and *The New York Morning Telegraph* on view, along with eight original drawings Barnes created as illustrations for her articles.

**Organization:** The exhibition is organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

### **Question Bridge: Black Males**

January 13–June 3, 2012

(Mezzanine Gallery, 2nd floor)

*Question Bridge: Black Males* is an innovative video installation created by artists Hank Willis Thomas and Chris Johnson in collaboration with Bayeté Ross Smith and Kamal Sinclair. Based on interviews with 150 black men living in 11 American cities, the installation is a platform to represent and redefine black male identity in America. The exhibition includes multiple screens playing videos of the interviews, edited so that it appears as if the men, representing a range of geographic, generational, economic, and educational strata, are having a conversation. The artists hope that the *Question Bridge* project will be a catalyst for constructive dialogue that will help deconstruct stereotypes about black male identity in our collective consciousness.

**Organization:** The installation is organized by Patrick Amsellem, former Associate Curator of Photography, and Tricia Laughlin Bloom, Project Curator, Brooklyn Museum.

**Support:** This exhibition is supported in part by the Jack Shainman Gallery.

### **Rachel Kneebone: Regarding Rodin**

January 27–August 12, 2012

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

This exhibition features new artworks by the British artist Rachel Kneebone shown alongside iconic works from the nineteenth-century French master Auguste Rodin in the Elizabeth A. Sackler Center for Feminist Art. Kneebone's first major museum presentation, it will include eight of her intricately wrought, large-scale porcelain sculptures paired with fifteen Rodin sculptures from the Brooklyn Museum's collection, creating an artistic dialogue between their works. The exhibition highlights the interest shared by these two artists—born more than one hundred and thirty years apart—in using figurative sculpture to explore and represent the inextricable human experiences of sexuality, desire, loss, and despair. While they share similar themes, this pairing will also offer a visual comparison between sculptural materials and processes.

**Organization:** The exhibition is organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

**Publication:** The fully illustrated catalogue *Lamentations*, published by White Cube gallery in 2010, will accompany the exhibition.

### **Raw/Cooked: Shura Chernozatonskaya**

January 27–April 8, 2012

(Rubin Lobby, 1 floor and Beaux Arts Court, 3rd floor)

The third exhibition in the *Raw/Cooked* series presents artist Shura Chernozatonskaya. *Raw/Cooked* is a major series of five ten-week-long exhibitions of under-the-radar Brooklyn artists. Shura Chernozatonskaya, whose studio is in Red Hook, will create two site-specific painting installations in the Brooklyn Museum. The first installation will be located in the Museum's Rubin Lobby and will consist of thirty-three canvases hung together to create one large-scale work. Each painted canvas will include a composition of circles that relate to traffic lights, dominoes, and Latin beats and rhythms. The second installation will be located in the Brooklyn Museum's Beaux-Arts Court and will draw inspiration from the nearby European paintings collection. Chernozatonskaya will create four painted diptychs, and each pair will respond to one of the four themes in the European gallery. The themes are Land and Sea, Tracing the Figure, Art and Devotion, and Russian Modern. Chernozatonskaya graduated from Oberlin College in 2000 and received her MFA from the New York Studio School in 2006.

**Organization:** The series is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Support:** This exhibition is sponsored by Bloomberg. *The L Magazine* is print media sponsor.

### **Playing House**

February 24–August 26, 2012

(Period Rooms, 4th floor)

*Playing House* is the first in a proposed series of "activations" that aim to engage visitors with the Brooklyn Museum's period rooms. Four artists, Betty Woodman, Anne Chu, Ann Agee, and Mary Lucier have been invited to place site-specific artwork in the period rooms. Their artwork is of various media, including ceramics, fabric, paper, feathers, and video. *Playing House* occupies the Cupola House Dining Room, the Bliss House Bedroom, the Cane Acres Plantation Dining Room, the Worsham-Rockefeller Moorish Smoking Room, the Schenck Houses, and the Milligan Parlor and Library. Previous period room "activations" were by Kiki Smith and Yinka Shonibare.

**Organization:** The installation is organized by Barry R. Harwood, Curator of Decorative Arts, and Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

## **Gateway**

April 2012–Long-term installation  
(Great Hall, 1st floor)

This installation brings together artworks from all the Brooklyn Museum collections in order to explore the ways in which works of art bridge time and space to address the universal concerns of mankind. Although the majority of the Brooklyn Museum's galleries are organized geographically and chronologically, this installation challenges those divisions by creating conversations among the artworks in the Museum's collections. This installation serves as an introduction to the Brooklyn Museum collection and is organized around three broad and overlapping sections: places, people, and things. The places section includes Louis Rémy Mignon's monumental painting *Niagara Falls*; the renowned *Century Vase*, made by the Union Porcelain Works of Brooklyn for display at the Centennial Exposition in 1876; and a contemporary sculpture by Nick Cave, *Soundsuit*, that creates a seamless transition between man and nature. The "people" section investigates the ways in which human beings represent themselves in various cultures included are a stunning and rare Huastec stone figure and a Hopi Kachina doll. The last section, "things", includes Andean Kero cups and an African staff that uses imagery relating to the struggle for the abolition of slavery

**Organization:** The installation is organized by Kevin Stayton, Chief Curator, Brooklyn Museum.

## **Keith Haring: 1978–1982**

March 16–July 8, 2012

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

*Keith Haring: 1978–1982* is the first large-scale exhibition to explore the early career of one of the best-known twentieth-century American artists. Tracing the development of the artist's extraordinary visual vocabulary, the exhibition includes 155 works on paper, numerous experimental videos, and more than 150 archival objects, including rarely seen sketchbooks, journals, exhibition flyers, posters, subway drawings, and documentary photographs. The exhibition chronicles the period in Keith Haring's career from his arrival in New York City to attend the School of Visual Arts through the years when he started his studio practice and began making public and political art on the city streets. Immersing himself in New York's downtown culture, Haring quickly became a fixture on the city's artistic scene, befriending other artists such as Jean-Michel Basquiat and Kenny Scharf, as well as many of the most innovative musicians, poets, performance artists, and writers of the period. Also explored in the exhibition is how these relationships played a critical role in Haring's development as a facilitator of group exhibitions and performances and as a creator of strategies for positioning his work directly in the public eye.

**Organization:** The exhibition is organized by the Contemporary Arts Center, Cincinnati, Ohio, by Raphaela Platow, Director and Chief Curator, and the Kunsthalle Wien, Austria. The Brooklyn Museum presentation is organized by Tricia Laughlin Bloom, Project Curator, and Patrick Amsellem, former Associate Curator of Photography, Brooklyn Museum.

**Raw/Cooked: Heather Hart**

April 13–June 24, 2012

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

The fourth exhibition in the *Raw/Cooked* series presents artist Heather Hart. *Raw/Cooked* is a major series of five ten-week-long exhibitions of under-the-radar Brooklyn artists.

**Organization:** The series is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Support:** This exhibition is sponsored by Bloomberg. *The L Magazine* is print media sponsor.

**Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company**

April 18, 2012–June 16, 2013

(Decorative Arts Gallery, 4th floor)

The Faience Manufacturing Company was a preeminent Brooklyn art pottery that earned praise for producing ornamental ceramics. These bold and eclectic wares display a synthesis of Chinese, Islamic, and Japanese influences characteristic of the Aesthetic Movement style. The firm owed its artistic and commercial success to Edward Lycett, an English china painter who became its artistic director in 1884. This exhibition includes more than forty objects drawn from public and private collections. Highlights include an exceptional fish bowl–form vase by Edward Lycett and the Faience Manufacturing Company produced between 1886 and 1890. The cream-colored earthenware vase displays cast and applied fish and seashells swimming amid painted polychromatic seaweed and enriched with a raised gold paste decoration.

**Organization:** The exhibition is organized by the University of Richmond Museums and is curated by Barbara Veith, Independent scholar of American ceramics and glass. The Brooklyn Museum presentation is organized by Barry R. Harwood, Curator of Decorative Arts.

**Publication:** A catalogue accompanies this exhibition.

**Tour:** University of Richmond Museums, Virginia, February 16–June 19, 2011; Mint Museum of Art, Charlotte, North Carolina, September 17, 2011–February 25, 2012.

**Raw/Cooked: Ulrike Müller**

June 29–September 9, 2012

(To be announced)

The fifth exhibition in the *Raw/Cooked* series presents artist Ulrike Müller. *Raw/Cooked* is a major series of five ten-week-long exhibitions of under-the-radar Brooklyn artists.

**Organization:** The series is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Support:** This exhibition is sponsored by Bloomberg. *The L Magazine* is print media sponsor.

### **Jean-Michel Othoniel: My Way**

August 17–December 2, 2012

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

*My Way*, the first retrospective of the work of Jean-Michel Othoniel, includes more than 60 objects that trace his production over the past twenty-five years, from his intimate and enigmatic early works in sulphur, phosphorus, and wax to his more recent large scale works made of glass, some of which evoke the dreamlike universe of the fairytale, while others suggest mathematical equations or molecular structures.

**Organization:** The exhibition is organized by the Centre Pompidou. The Brooklyn Museum presentation is organized by Lisa Small, Curator of Exhibitions, Brooklyn Museum.

**Publication:** A catalogue accompanies this exhibition.

### ***“(with occasional political overtones)”*: Lucy Lippard’s “Six Years” Project**

September 14, 2012–February 1, 2013

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

This is the first exhibition devoted to examining the impact of critic and curator Lucy R. Lippard on the emergence of the Conceptual art movement. Lippard's influential book *Six Years*, published in 1973, simultaneously catalogued and described the emergence of conceptual art practices in the late sixties and early seventies and is now widely considered an essential reference for the period. Using the narrative of *Six Years* to structure the exhibition, *“(with occasional political overtones)”* showcases the artists brought together and championed by Lippard and demonstrates how her curatorial projects and political engagements helped to redefine exhibition making, art criticism, and the “viewing” experience. The exhibition features more than one hundred and sixty objects by more than seventy-five artists working internationally across a range of media, from traditional painting and sculpture, to the emergent fields of performance, video, audio, and mail art. In addition to presenting major artists and artworks, the enthusiastic experimentation of these years will be conveyed through catalogues, artist publications and periodicals, photographs, and ephemera from key exhibitions and events.

**Organization:** The exhibition is organized by Catherine Morris, Curator of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum and independent curator Vincent Bonin.

**Publication:** A catalogue accompanies this exhibition.

**Tour:** TBD

### **Mickalene Thomas**

September 28, 2012–January 20, 2013

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

*Mickalene Thomas* is the first major New York Museum exhibition of the Brooklyn-based artist. The exhibition, while it originated at the Santa Monica Museum of Art, as *Mickalene Thomas: The Origin of the Universe*, will be augmented with a large selection of new paintings and the Brooklyn Museum's signature painting *A Little Taste Outside of Love*. Making reference to works by nineteenth- and twentieth-century French masters including Gustave Courbet and Marcel Duchamp, Thomas's artworks focus on the female body and how it resides in the landscape and other constructed environments. The exhibition includes large-scale paintings, as well as smaller-scale photographs, collages, and a mixed media installation that functions as a backdrop for Thomas's paintings.

**Organization:** The original exhibition, *Mickalene Thomas: The Origin of the Universe* was organized by Santa Monica Museum of Art. The Brooklyn Museum presentation is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

**Tour:** Santa Monica Museum of Art, California, April 14–August 18, 2012.

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**GENERAL INFORMATION**

**Admission:**

Contribution \$12; students with valid I.D. and seniors \$8. Free to members and children under 12 accompanied by an adult. Group tours or visits must be arranged in advance by calling extension 234.

**Museum Hours:**

Wednesday and Friday, 11 a.m. to 6 p.m.; Thursday 11 a.m. to 10 p.m.; Saturday and Sunday, 11 a.m. to 6 p.m.; first Saturday of each month, 11 a.m. to 11 p.m. Closed Thanksgiving, Christmas, and New Year's Day.

**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: B41, B69, B48. On-site parking available.