

Wednesday/Thursday/Sunday

Art on the Stoop: Sunset Screenings

Ebony G. Patterson
Wangechi Mutu
Tourmaline

Marilyn Minter
Rashaad Newsome
Nari Ward with Zachary Fabri

Sasha Wortzel
Ahmed Mater
Liz Johnson Artur



● Visit bit.ly/sunsetscreenbkm for more information.

Brooklyn Museum

Ebony G. Patterson

born Kingston, Jamaica, 1981

... three kings weep ..., 2018

Single-channel video (color, sound):

8 min., 34 sec.



Brooklyn Museum; Gift of the Contemporary Art Committee and purchase gift of Carla Chammas and Judi Roaman 2019.11, and courtesy of the artist and Monique Meloche Gallery, Chicago

Ebony G. Patterson uses lavish surfaces and verdant motifs to entice viewers to contemplate not only the power of beauty and fashion but also historical and contemporary violence against Black people. In *... three kings weep ...*, a trio of young men shed tears as they sit silently before a backdrop of floral wallpaper and fluttering artificial butterflies. The videos play backwards, and as a result the initially shirtless men appear to be slowly dressing themselves in colorful clothing with mixed patterns and gleaming jewelry that draws on the styles of dancehall culture and carnival dress. Silence is intermittently interrupted by the voice of a boy reciting “If We Must Die,” a sonnet that Jamaican-born writer Claude McKay published in 1919 after a summer of intense racial terror and resistance across the United States. In the final seconds of the video, as the men’s sartorial performance ends, they proudly crown themselves with a bandana, a bucket hat, and a pair of reflective glasses, respectively. As in McKay’s poem, these three kings are ready to “fight!” for their dignity.

Wangechi Mutu

born Nairobi, Kenya, 1972

Eat Cake, 2012

Single-channel video (black and white, sound): 12 min., 45 sec.

Brooklyn Museum; Alfred T. White Fund 2014.9



Like much of Wangechi Mutu's multidisciplinary work, *Eat Cake* focuses on a female protagonist. A mysterious woman (played by Mutu) with unkempt hair, clawlike nails, and translucent platform heels messily devours, and then destroys, a chocolate cake. The woman's sumptuous clothing and voracious appetite invite reflection on humankind's separation from the natural world and patterns of excessive consumption. Her ritualistic movements suggest an attempt to reconnect with both the earthly and spirit realms of the forest around her (in actuality, nearby Prospect Park).

Tourmaline

born Boston, Massachusetts, 1983

Salacia, 2019

Single-channel video (color, sound):
6 min., 4 sec.

Written, directed, and produced by
Tourmaline



Brooklyn Museum; Co-commissioned by the Brooklyn Museum and High Line Art, presented on the High Line by Friends of the High Line and the New York City Department of Parks & Recreation, and gift of the artist with support from the Mary Smith Dorward Fund 2019.39

A speculative, fantastical vision of historical figures and events, Tourmaline's *Salacia* follows Mary Jones, a Black trans woman and sex worker who lived in New York in the 1830s. Jones navigates brutal systems of racism and transphobia, including incarceration at Castle Williams, located on present-day Governors Island. Meditating on the intergenerational trauma of displacement, Tourmaline imagines Jones within the free Black landowning community Seneca Village, and foreshadows the village's destruction through eminent domain to build Central Park.

Originally commissioned for the Brooklyn Museum's 2019 exhibition *Nobody Promised You Tomorrow: Art 50 Years After Stonewall*, Tourmaline's film connects the past to the present. Footage from 1995 of trans activist Sylvia Rivera decrying the imminent destruction of an encampment housing her and other unhoused LGBTQ+ people along the Hudson River underscores the continued violence of gentrification and displacement.

Marilyn Minter

born Shreveport, Louisiana, 1948

Smash, 2014

Single-channel video (color, with original music by Ludwig Göransson): 7 min.

Produced by Marilyn Minter, Brooklyn Museum, and Salon 94, New York

Brooklyn Museum; Gift of the artist and Salon 94, New York 2017.8



Inspired in part by Marilyn Minter's collaborations with the fashion world, this video was commissioned for the Brooklyn Museum's 2014–15 exhibition *Killer Heels: The Art of the High-Heeled Shoe*, and appeared in her 2016–17 retrospective *Marilyn Minter: Pretty/Dirty*, also at the Museum.

Rather than highlight the glitz and glamour of designer shoes, Minter's video is more foreboding and empowering. The model's feet are uncomfortably squeezed into the heels, and her movements are slippery on slick silver liquid, before she slowly and ominously destroys the glass pane separating the subject from the viewer.

Rashaad Newsome

born New Orleans, Louisiana, 1979



Featured vocalists: Kevin Jz Prodigy,
Cakes Da Killa, Ian Isiah

Featured dancers: Omari Mizrahi,
Justin Khan, Kasandra Ebony,

Gee Prodigy, Tia Aaliyah Booker,

Alex Mugler, Dawn Ebony, Star Revlon, Tornado, Kenya Robinson,
Jackie, Hadji Jones, Kiyan Williams

KNOT, 2014

Single-channel video (color, sound): 3 min., 45 sec.

Brooklyn Museum; Gift of the artist and De Buck Gallery 2018.49

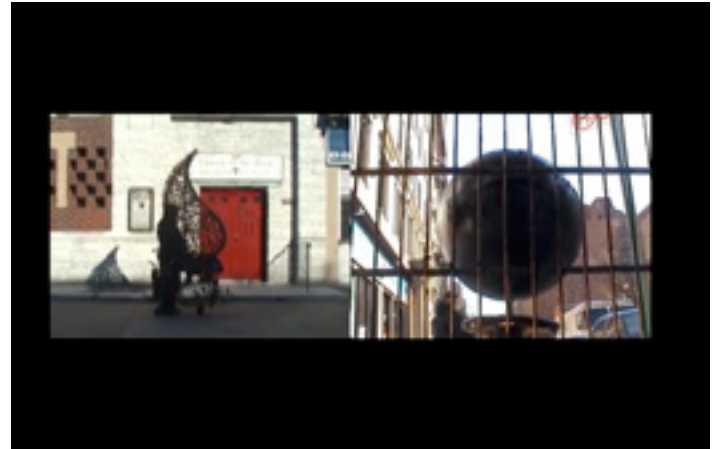
**THIS VIDEO CONTAINS MATURE LANGUAGE AND MAY NOT BE
SUITABLE FOR ALL AUDIENCES.**

KNOT combines many of the touchstones of Rashaad Newsome's multidisciplinary practice: spinning decorative jewelry, lavish Gothic architecture, Black ballroom dancing, mathematical knot theories, and a frenetic energy that emerges from the extraordinary dancers and vocalists, as well as the artist's surrealistic digital collaging techniques. Commissioned for the Brooklyn Museum's 2014–15 exhibition *Killer Heels: The Art of the High-Heeled Shoe*, the video heralds the legacy and longevity of Vogue Fem dance's Black, Latinx, queer, and trans originators and innovators.

Nari Ward

born Saint Andrew Parish, Jamaica,
1963

Zachary Fabri, videographer
born Miami, Florida, 1977



Crusader, 2006

Single-channel video (color, sound): 15 min.

Brooklyn Museum; Purchased with funds given by Giulia Borghese
2008.52.2

Nari Ward's work takes shape from found, and often previously discarded, objects, drawing on Jamaican folk-art traditions of creating new forms from unexpected materials. In this video, the artist navigates the streets of Harlem from within his sculpture, *Crusader* (2005), also in the Brooklyn Museum collection. Referencing social and material instability, Ward transforms a shopping cart into a chariot, adding a protective sculptural hood to a conveyance often used by unhoused people to safeguard their belongings. The cart is circled by used gas cans, and items such as a spinning globe are painted over with tar extract—speaking to how oil fuels energy, but also global conflict and change.

Sasha Wortzel

born Fort Myers, Florida, 1983

This is an Address I, 2019

Single-channel video (color, sound):
17 min., 12 sec.

Brooklyn Museum; Gift of the artist
with support from the Mary Smith
Dorward Fund 2019.40a



This is an Address I considers the historical implications of Gansevoort Peninsula, a land mass in the Hudson River located at the end of Manhattan's Gansevoort Street—particularly its importance for LGBTQ+ history. An epicenter of gay male life through the 1970s, the area later became home to a community of unhoused LGBTQ+ and HIV-positive people, who faced barriers to accessing HIV/AIDS care because the government did not recognize their community as a permanent address. Wortzel's film incorporates a 1995 interview with Sylvia Rivera, a prominent trans activist living in the encampment. It also includes contemporary footage shot by the artist of the destruction of the peninsula's Department of Sanitation facility.

Ahmed Mater

born Abha, Saudi Arabia, 1979

Leaves Fall in All Seasons, 2013

Single-channel video (color, sound):
19 min., 57 sec.

Brooklyn Museum; Purchased with
funds given by an anonymous donor
2018.56.5



Leaves Fall in All Seasons forms part of Ahmed Mater's decade-long project to document unprecedented development in the Islamic holy city of Mecca. Mater combines triumphant moments such as the placement of the crescent moon atop the Mecca Royal Clocktower with documentation of on-the-ground activism by Muslim workers—many of them undocumented and unable to leave the city—demanding an end to low or unpaid wages, exploitative labor practices, and poor living conditions. The video is composed entirely of mobile-phone footage captured by construction workers, whose livelihoods and lives are entangled with the ongoing realities of migration, private development, and rapid transformation.

Liz Johnson Artur

Ghanian Russian, born Sofia, Bulgaria,
1964

AfroRussia, 2019

Single-channel video (color, sound):

13 min., 45 sec.

Brooklyn Museum; Gift of the Contemporary Art Committee 2019.16



Liz Johnson Artur's video *AfroRussia*, which she completed for her solo exhibition at the Brooklyn Museum in 2019, documents the stories of Russians of African and Caribbean descent. After connecting with her Ghanaian father for the first time in 2010, the London-based artist traveled to Russia "to hear stories in Russian by Russians who look like me," she says. Like Johnson Artur, many were born to Russian mothers and African or Caribbean fathers who studied in Eastern Europe as part of the Soviet Union's efforts to expand its influence during the Cold War. Growing tensions between the foreign students and white Soviets resulted in violence and protests in the Soviet Union and several Eastern Bloc countries, and many of the students were given exit visas after graduating, although some had already formed relationships and had children. After meeting and filming numerous subjects, Johnson Artur says, "We all agreed that we felt Russian as well as African."

Friday/Saturday

Art on the Stoop: Sunset Screenings

Steffani Jemison
Sable Elyse Smith
Arthur Jafa



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Brooklyn Museum

Steffani Jemison

born Berkeley, California, 1981

Personal, 2014

Single-channel video (color, sound):

6 min., 45 sec.

Brooklyn Museum; Alfred T. White

Fund 2015.8



Steffani Jemison's *Personal* was created for *Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond*, a 2014–15 multigenerational survey of Brooklyn's artists. Three men—professional actors based in Brooklyn who responded to an ad Jemison placed—move improvisationally through various locations in Bed-Stuy, while the world around them is largely unaffected by their movement. An unfinished mural of President Obama and Nelson Mandela marks a particular political moment, and acts as a momentary backdrop for Jemison's choreographed contortions of time, space, and sequence, which question notions of linear progress, particularly in relation to Black Americans.

Sable Elyse Smith

born Los Angeles, California, 1986

How We Tell Stories to Children, 2015

Single-channel video (color, sound):

5 min., 51 sec.

Brooklyn Museum; Gift of Isaac

Joseph 2019.37



Sable Elyse Smith's work seeks to make visible the interior and often unseen spaces and experiences of mass incarceration in the United States. *How We Tell Stories to Children* incorporates audio of the artist reading aloud, blurry found footage, and audio and video recordings made by the artist's father while incarcerated, interweaving a personal, tender narrative of connection despite enforced distance. Its fleeting, fractured approach—where so much seems to happen off-screen—evokes the systematized silencing and erasure of the more than two million individuals incarcerated in the United States.

Arthur Jafa

born Tupelo, Mississippi, 1960

akingdoncomethas, 2018

Single-channel video (color, sound):
1 hr., 41 min.

Brooklyn Museum; Gift of the
Contemporary Art Committee and
William K. Jacobs, Jr. Fund 2018.22



Arthur Jafa's *akingdoncomethas* is composed of a series of clips, sourced from the internet, of pastors delivering sermons as well as singers and choirs performing gospel songs for their respective congregations. Jafa uses light editing to isolate shared narratives and performative gestures. The film portrays a culture of deep faith, healing, and perseverance that offers messages of resistance and staying the course. Through Jafa's sequencing, the viewer gets a sense of the ethics of the Black Christian (Pentecostal) church as well as its aesthetics—the undulation of voices, the slow-build tempo of testimony, the wail, the scream, and mellow moments of reflection. The viewer is left with an awareness of not only what constitutes a church program but also how it feels—and a sense that perhaps it is this feeling that matters most.