

Brooklyn Museum

Press Release

August 2016



The Brooklyn Museum Announces *A Year of Yes: Reimagining Feminism at the Brooklyn Museum*

Ten exhibitions and an expansive calendar of programs begins in October 2016, to mark the 10th anniversary of the Elizabeth A. Sackler Center for Feminist Art

The Brooklyn Museum is excited to announce *A Year of Yes: Reimagining Feminism at the Brooklyn Museum*, ten distinct exhibitions and an extensive calendar of related public programs celebrating the 10th anniversary of the Elizabeth A. Sackler Center for Feminist Art. The Museum-wide series starts in October 2016 and continues through early 2018.

A Year of Yes presents a multiplicity of voices from the history of feminism and feminist art while also showcasing contemporary artistic practices and new thought leadership. The project recognizes feminism as a driving force for progressive change and takes the transformative contributions of feminist art during the last half-century as its starting point. *A Year of Yes* then reimagines the next steps, expanding feminist thinking from its roots in the struggle for gender parity to embrace broader social-justice issues of tolerance, inclusion, and diversity.

From exhibitions of renowned and trailblazing women artists such as Georgia O'Keeffe and Marilyn Minter, to a breakthrough survey of the lesser-known artist Beverly Buchanan; from a long-overdue historical account of the centrality of women of color in the emergence of second-wave feminism, to exhibitions with global contemporary artists enacting a future of equality, *A Year of Yes* pushes back against conventional barriers while expanding the canon.

A Year of Yes also delves into the history of the Brooklyn Museum itself, reexamining the radical, progressive, and largely unheralded contributions so often left out of traditional institutional histories. By reinterpreting the collection, amid ten special exhibitions and innovative public programming, the Museum will demonstrate how feminism's reenvisioning of the contemporary world has changed how we understand the artworks in the building, the culture that surrounds them, and the ways history gets written.

"The Brooklyn Museum is uniquely positioned to work from its broad historical holdings to lead vital conversations about how feminism must contribute to the urgent international dialogue about human rights. Art is more than something to stand in awe of and ponder. It tells us about ourselves and our past, and art leads to cultural change," said Anne Pasternak, the Museum's Shelby White and Leon Levy Director.

Leadership support for *A Year of Yes: Reimagining Feminism at the Brooklyn Museum* is provided by Elizabeth A. Sackler, an anonymous donor, the Stavros Niarchos Foundation, the Calvin Klein Family Foundation, and Mary Jo and Ted Shen. Generous support is also provided by the Taylor Foundation, the Antonia and Vladimer Kulaev Cultural Heritage Fund and The Cowles Charitable Trust.



A Year of Yes Exhibitions

Beverly Buchanan—Ruins and Rituals

October 21, 2016–March 5, 2017

Marilyn Minter: Pretty/Dirty

November 4, 2016–April 2, 2017

Iggy Pop Life Class

November 4, 2016–March 26, 2017

Infinite Blue

November 25, 2016–November 5, 2017

A Woman's Afterlife: Gender Transformation in Ancient Egypt

Opening December 15, 2016

Georgia O'Keeffe: Living Modern

March 3, 2017–July 23, 2017

Utopia Station

Launching late March 2017

We Wanted a Revolution: Black Radical Women, 1965–85

April 21–September 17, 2017

The Roots of "The Dinner Party"

Opening October 20, 2017

A Feminist Timeline

Opening October 20, 2017

Press Contact

Fatima Jones Kafele, Public Information Officer

718.501.6331

fatima.kafele@brooklynmuseum.org

Sarah Lukacher, Public Information Associate

718.501.6354

sarah.lukacher@brooklynmuseum.org

Beverly Buchanan— Ruins and Rituals

October 21, 2016–March 5, 2017

Elizabeth A. Sackler Center for Feminist Art,
4th Floor



Beverly Buchanan (American, 1940–2015). *Untitled (Double Portrait of Artist with Frustula Sculpture)*, n.d. Black-and-white photograph with original paint marks, 8 1/2 x 11 in. (21.6 x 27.9 cm). Private collection. © Estate of Beverly Buchanan, courtesy of Jane Bridges

The most comprehensive examination to date of the work of Beverly Buchanan (1940–2015), this monographic exhibition presents an artist whose practice expands our understanding of abstraction, Post-Minimalism, and Land Art from the 1960s and 1970s. Resisting easy categorization, Buchanan explored a range of styles, materials, movements, and literary genres, while also deploying ideas about gender, race, class, and identity in ways uniquely her own. Shaped by the histories of the places where she lived and worked, including Georgia, New York, and Florida, Buchanan's main themes include memory and historical injustice, often in the context of monuments and ruins, including Southern vernacular architecture, site markers, and meeting places.

Beverly Buchanan—Ruins and Rituals explores multiple bodies of the artist's work through approximately 200 objects, from her early abstract *City Ruins* and *Black Walls* paintings, influenced by her mentors Norman Lewis and Romare Bearden, to site-specific work represented in dialogue with the architectural and archeological sculptures she called *Frustula* (meaning fragments). Buchanan's intimate photographic self-portraits are shown alongside key examples of her best-known works, including the sculptures of Southern vernacular dwellings she called shacks.

Beverly Buchanan—Ruins and Rituals is organized by guest curators Jennifer Burris and Park McArthur, and coordinated by Catherine Morris, Sackler Family Curator for the Elizabeth A. Sackler Center for Feminist Art, and Cora Michael, Associate Curator of Exhibitions, Brooklyn Museum.

Generous support for this exhibition is provided by the Brooklyn Museum's Contemporary Art Acquisitions Committee.

Marilyn Minter: Pretty/Dirty

November 4, 2016–April 2, 2017

Morris A. and Meyer Shapiro Wing, 5th Floor



Marilyn Minter (American, b. 1948). *Blue Poles*, 2007. Enamel on metal, 60 x 72 in. (152.4 x 182.9 cm). Private collection, Switzerland

For over four decades, Marilyn Minter's sensual paintings, photographs, and videos have vividly questioned the complex, contradictory perceptions of beauty and the feminine body in mainstream culture. *Marilyn Minter: Pretty/Dirty* is the artist's first retrospective, highlighting her technical virtuosity in examining some of our deepest cultural impulses, compulsions, and fantasies. Criticized by feminists in the 1990s for her pornographic and taboo-challenging imagery, she is now widely considered an iconic feminist artist—noted for her bravery and bold representations of desire.

Featuring more than 45 paintings, three videos, and over a dozen photographs made between 1969 and 2015, *Pretty/Dirty* explores the evolution of Minter's style and technique, tracking her development from an early engagement with the domestic landscape to her monumental and media-savvy images, which simultaneously define and critique our times.

Marilyn Minter: Pretty/Dirty is co-organized by the Contemporary Arts Museum Houston and the Museum of Contemporary Art, Denver. The Brooklyn presentation is organized by Catherine Morris, Sackler Family Curator, and Carmen Hermo, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

This exhibition is supported by generous grants from Gregory R. Miller & Co., Amy and John Phelan, Jeanne Greenberg Rohatyn/Salon 94, New York, and Lizzie and Jonathan Tisch. Generous support for the Brooklyn Museum presentation is provided by the May and Samuel Rudin Family Foundation, Inc., the Taylor Foundation, Christina and Emmanuel Di Donna, Stefan Edlis and Gael Neeson, and the Bertha and Isaac Liberman Foundation.

The accompanying book is published by Gregory R. Miller & Company, the Contemporary Arts Museum Houston, and the Museum of Contemporary Art, Denver.

Iggy Pop Life Class

November 4, 2016–March 26, 2017
5th Floor adjacent to the Luce Center
for American Art



Iggy Pop Life Class, February 21, 2016
(Photo: Elena Olivo, Brooklyn Museum)

In *Iggy Pop Life Class*, Turner Prize-winning artist Jeremy Deller uses the traditional life-model drawing class and the Brooklyn Museum collection to examine shifting cultural readings of the nude male body across history.

For Deller, life drawing classes (which always feature a nude model, typically female) offer the opportunity to scrutinize the human form in direct and palpable terms, and his collaboration with Iggy Pop as a nude model is essential to his concept. As Deller notes, “His body is central to an understanding of rock music and its place within American culture. His body has witnessed much and should be documented.” A pioneer rock musician—as a singer, songwriter, musician, and actor—Pop began performing in the 1960s, becoming known for strenuous and unpredictable stage performances: highly physical, deliberately aggressive events that often left his body battered and cut. These corporeally charged acts radically confronted the rock ‘n’ roll trope of male sexual appeal.

Iggy Pop Life Class presents Deller's selections from the Museum's collection, as well as fifty-three life drawings created by twenty-two participating artists who gathered at the New York Academy of Art on Sunday, February 21, 2016, when Pop was the unexpected model. The performative collaboration with Iggy Pop invites comparison with the historical depictions of masculinity on view from the Museum's holdings.

Iggy Pop Life Class is organized by Sharon Matt Atkins, Vice Director, Exhibitions and Collections Management, Brooklyn Museum.

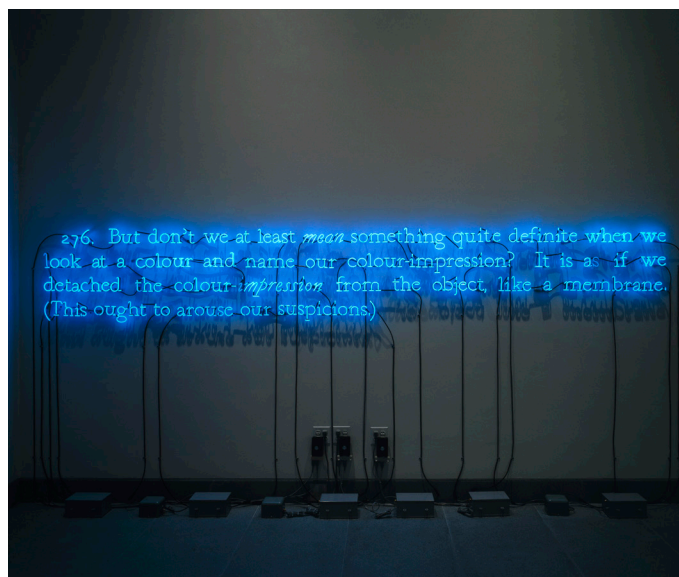
Generous support for this exhibition is provided by the FUNd and Cristina Enriquez-Bocobo.

The accompanying book is published by the Brooklyn Museum in association with Heni Publishing, London. This publication is supported by the FUNd.

Infinite Blue

November 25, 2016–November 5, 2017

Martha A. and Robert S. Rubin Pavilion and Lobby
and the Great Hall, 1st Floor



Joseph Kosuth (American, born 1945). *276 (On Color Blue)*, 1993. Neon tubing, transformer, and electrical wires, 30 x 162 in. (76.2 x 411.48 cm). Mary Smith Dorward Fund, 1992.215. © 2016 Joseph Kosuth / Artists Rights Society (ARS), New York (Photo: Brooklyn Museum)

A key collection installation in the Museum's Great Hall, Lobby, and Rubin Pavilion uses the color blue as connective tissue to explore art from ancient Egypt to the present. Through a cross-generational and multidisciplinary array of work, blue is examined as a link from the radical past to the radical present; as a historical force for global commerce; as an emblem of power, beauty, and spiritualism; and as a symbol for gender difference, among other uses and purposes.

Utilizing strategies developed by second-wave feminists, such as institutional critique, which sets out to reveal the traditional assumptions and rules for writing history, the Museum's curators collaborate to unite the institution's varied collections, creating inspired visual and conceptual connections. *Infinite Blue* will engage visitors from the moment they enter the Museum, drawing them into a poetic unfurling of the visual possibilities of blue.

This exhibition is organized by Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, with a curatorial team including Yekaterina Barbash, Associate Curator of Egyptian Art; Susan Benington, Assistant Curator, Asian Art; Joan Cummins, Lisa and Bernard Selz Curator, Asian Art; Barry R. Harwood, Curator, Decorative Arts; Deirdre Lawrence, Principal Librarian, Libraries and Archives; Cora Michael, Associate Curator, Exhibitions; Nancy Rosoff, Andrew W. Mellon Curator, Arts of the Americas; and Lisa Small, Curator of European Painting and Sculpture, Brooklyn Museum.

Generous support for this exhibition is provided by an anonymous donor and the Stavros Niarchos Foundation.

A Woman's Afterlife: Gender Transformation in Ancient Egypt

Opening December 15, 2016
Egyptian Galleries, 3rd Floor



Amarna King, circa 1352–1336 B.C.E. Limestone, paint, gold leaf, $8\frac{3}{8} \times 1\frac{7}{8}$ in. (21.3 x 4.8 cm). Gift of the Egypt Exploration Society, 29.34. (Photo: Brooklyn Museum)

Feminism has changed our understanding of the past by reframing the questions we ask about art and by guiding the answers away from rote retellings of known stories.

This innovative thinking is reflected in recent scholarship about how women were believed to have entered the afterlife in ancient Egypt, and about the imagery wealthy Egyptians used to accomplish this goal. *A Woman's Afterlife: Gender Transformation in Ancient Egypt* showcases works from the Brooklyn Museum's celebrated Egyptian collection, telling a remarkable story of symbolic gender transformation in an ancient culture.

A Woman's Afterlife: Gender Transformation in Ancient Egypt is organized by Edward Bleiberg, Curator of Egyptian Art, Brooklyn Museum.

Georgia O'Keeffe: Living Modern

March 3–July 23, 2017

Morris A. and Meyer Shapiro Wing, 4th Floor



Alfred Stieglitz (American, 1864–1946). *Georgia O'Keeffe, Prospect Mountain, Lake George*, 1927. Gelatin-silver print, 4 ⁵/₈ x 3 ¹¹/₁₆ in. (11.8 x 9.3 cm). National Gallery of Art, Washington, DC; Alfred Stieglitz Collection, 1980.70.223 © Board of Trustees, National Gallery of Art, Washington

Georgia O'Keeffe: Living Modern offers a new look at an iconic American artist who had her first solo museum exhibition at the Brooklyn Museum, in 1927. Presenting O'Keeffe's remarkable wardrobe in dialogue with iconic paintings and photographs spanning her career, this singular exhibition provides a focused examination of the modernist aesthetic persona O'Keeffe crafted for herself through her dress, her art, and her progressive, independent lifestyle.

Included are photographs by such luminaries as Alfred Stieglitz, Ansel Adams, Annie Leibovitz, Philippe Halsman, Yousuf Karsh, Cecil Beaton, Bruce Weber, and others. These images and the garments and artworks on view confirm O'Keeffe's radical rethinking of female identity.

Georgia O'Keeffe: Living Modern examines her drive to overturn the early, reductive characterization of her as solely a woman artist who created "feminine imagery," as well as her often conflicted relationship with second-wave feminists who championed her work in the 1970s. The exhibition also reveals O'Keeffe's commitment to core principles associated with modernism —minimalism, seriality, simplification—not only in her art, but also in her distinctive style of dress.

Georgia O'Keeffe: Living Modern is organized by guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University, and coordinated by Lisa Small, Curator of European Painting and Sculpture, Brooklyn Museum.

Lead sponsorship for this exhibition is provided by the Calvin Klein Family Foundation. Generous support is also provided by the Helene Zucker Seeman Memorial Exhibition Fund. The accompanying book is supported by the Wyeth Foundation for American Art and is published by the Brooklyn Museum in association with DelMonico Books • Prestel.

Utopia Station

Launching late March 2017

Iris and B. Gerald Cantor Gallery, 5th Floor,
and in locations throughout the Museum
and Brooklyn at large



Installation view of *Utopia Station* at La Biennale di Venezia, 50th International Art Exhibition, June 15–November 2, 2003. (Photo: Pierre Huyghe)

Beginning next spring, a new *Utopia Station* will unfold in phases at the Brooklyn Museum. The first *Utopia Station* exhibition emerged at the Venice Biennale directed by Francesco Bonami in 2003, fully conscious of the wars then being waged in Iraq and Afghanistan. In Brooklyn, the way forward will be framed by the many current challenges here and abroad.

A *Utopia Station* is described by the three curators—Molly Nesbit, Hans Ulrich Obrist, and Rirkrit Tiravanija—as nothing more nor less than a way station en route to Utopia where people in transit can gather to exchange insights, impressions, thoughts, and visions. A *Utopia Station* can take different forms: it has been a seminar, an exhibition, a poster, and an event. Whatever the form, it is designed to be inhabited. Its activities imply a form of activism.

The *Utopia Station* in Brooklyn will draw on the experience gained from previous Stations as well as from the radical experiments in today's culture. The existing project group of artists, architects, performers, writers, filmmakers, musicians, and intellectuals from around the world will be reconvened and greatly expanded. The exhibition will build out from a basic structure specially designed for Brooklyn by Rirkrit Tiravanija and become an open stage for events of many kinds, the program mixing and evolving as the exhibition proceeds, and as the political present unfolds.

Utopia Station is organized by Molly Nesbit, Hans Ulrich Obrist, and Rirkrit Tiravanija with Nancy Spector, Deputy Director and Chief Curator, Brooklyn Museum.

A publication produced by the Brooklyn Museum will accompany the exhibition.

We Wanted a Revolution: Black Radical Women, 1965-85

April 21–September 17, 2017

Stephanie and Tim Ingrassia Gallery of
Contemporary Art and the Elizabeth A. Sackler
Center for Feminist Art, 4th Floor



Faith Ringgold (American, born 1930). *Early Works #25: Self-Portrait*, 1965. Oil on canvas, 50 x 40 in. (127 x 101.6 cm). © 1965 Faith Ringgold. Gift of Elizabeth A. Sackler, 2013.96. (Photo: Sarah DeSantis, Brooklyn Museum)

The first exhibition of its kind, *We Wanted a Revolution: Black Radical Women, 1965–85* reorients conversations around race, feminism, political action, art production, and art history. It does this by recognizing the voices of a significant generation of female artists whose work continues to inspire artists today.

Focusing on the work of black women artists, *We Wanted a Revolution* highlights the artistic contributions and voices of complex and vibrant communities of artists, including Emma Amos, Camille Billops, Linda Goode Bryant (of Just Above Midtown Gallery), Beverly Buchanan, Julie Dash, Maren Hassinger, Dindga McCannon (and other members of the Where We At Black Women Artists Collective), Senga Nengudi, Lorraine O'Grady, Howardena Pindell, Faith Ringgold, and Betye Saar.

Working outside perceived ideas about feminism and feminist art, the artists in this exhibition employed the emergent strategies of conceptual, performance, and film and video art, as well as more traditional methods such as painting and printmaking, to make art that reflected their own aesthetics, politics, cultural priorities, and social imperatives. *We Wanted a Revolution* focuses on their work in the context of radical political, social, and creative change, celebrating their positive voices and experiences, and thereby providing an expanded view of the feminist movement.

We Wanted A Revolution: Black Radical Women, 1965–85 is organized by Catherine Morris, Sackler Family Curator for the Elizabeth A. Sackler Center for Feminist Art, and Rujeko Hockley, Assistant Curator of Contemporary Art, Brooklyn Museum.

Generous support for this exhibition is provided by the Brooklyn Museum's Contemporary Art Acquisitions Committee, The Andy Warhol Foundation for the Visual Arts, and The Shelley & Donald Rubin Foundation.

A publication produced by the Brooklyn Museum will accompany the exhibition.

The Roots of “The Dinner Party”

Opening October 20, 2017

Elizabeth A. Sackler Center for Feminist Art



Judy Chicago (American, b. 1939). *Study for Virginia Woolf plate*, 1977. Ink, photo and collage on paper, approx. 24 x 36 in. (61 x 91.4 cm). © 2016 Judy Chicago / Artists Rights Society (ARS), New York (Photo: © Donald Woodman)

Rare archival drawings, studies, and ephemera reveal the thought process, creative evolution, and history behind Judy Chicago's masterpiece, *The Dinner Party* (1974–79), one of the most iconic artworks in the permanent collection.

The Roots of “The Dinner Party” offers a close examination of the evolution of the artist's research and plans for the monumental sculpture. Developing alongside her experiments in porcelain and embroidery, Chicago's revisionist project set out to rectify the absence of women from dominant Western historical narratives, while also reestablishing the primacy of craft mediums—pottery and textile work—traditionally considered the domain of women and domestic labor.

Reconstructing the collaborative processes that Chicago and her team of colleagues developed to research and produce the piece, the exhibition offers creative opportunities to link *The Dinner Party* to current interest in collective and pedagogical art-making practices. At the same time, it contributes to the resurgent interest in developing new approaches to ceramics and textiles in contemporary art.

The Roots of “The Dinner Party” is organized by Catherine Morris, Sackler Family Curator, with Carmen Hermo, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

A Feminist Timeline

Opening October 20, 2017

Elizabeth A. Sackler Center for Feminist Art



Lucy Lippard and Faith Ringgold at Brooklyn Museum Open Hearing
"Are Museums Relevant to Women." Brooklyn, NY, December 12, 1971.
(Photo: © Jan van Raay)

A Feminist Timeline takes the form of an illustrated chronology, revisiting the history of the Brooklyn Museum from a new perspective—seeing the evolution of the Museum itself afresh through the lens of feminism. This expanded perspective explores the Museum's role as an agent for social change through more than a century of collection-building, exhibitions, and programming, as well as active engagement with its diverse community of visitors. *The Timeline* project will result in a rich body of research, and the Brooklyn Museum plans to work with a contemporary artist (to be announced) to activate this alternative history.

Recognizing key contributions by women as well as others who may have been excised from the mainstream narrative, *A Feminist Timeline* will present a revised foundation for the future of the Elizabeth A. Sackler Center for Feminist Art and the Brooklyn Museum.

A Feminist Timeline is organized by Catherine Morris, Sackler Family Curator, with Carmen Hermo, Assistant Curator, and Saisha Grayson, former Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

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