



Spring/Summer 2015

Schedule of Exhibitions

The following information is current as of May 2015. 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 by emailing press@brooklynmuseum.org. This document is available only online.

CURRENT EXHIBITIONS

19th-Century Modern

Long-term installation

Divine Felines: Cats of Ancient Egypt

Long-term installation

Double Take: African Innovations

Long-term installation

Chitra Ganesh: Eyes of Time

December 12, 2014–July 12, 2015

Kehinde Wiley: A New Republic

February 20–May 24, 2015

Basquiat: The Unknown Notebooks

April 3–August 23, 2015

Diverse Works: Director's Choice, 1997–2015

April 15–August 2, 2015

Zanele Muholi: Isibonelo/Evidence

May 1–November 1, 2015

Brooklyn Museum

200 Eastern Parkway, Brooklyn, NY 11238-6052

T (718) 638-5000 F (718) 501-6134

www.brooklynmuseum.org

UPCOMING EXHIBITIONS

The Rise of Sneaker Culture

July 10–October 4, 2015

FAILE: Savage/Sacred Young Minds

July 10–October 4, 2015

Women of York: Shared Dining

August 7–September 13, 2015

Impressionism and the Caribbean: Francisco Oller and His Transatlantic World

October 2, 2015–January 3, 2016

Coney Island: Visions of an American Dreamland, 1861–2008

November 20, 2015–March 13, 2016

Agitprop! [working title]

December 11, 2015– August 7, 2016

This Place [working title]

February 12–June 5, 2016

Disguise: Masks and Global African Art

April 29–September 18, 2016

Who Shot Sports: A Photographic History, 1843 to the Present [working title]

July 15, 2016–January 8, 2017

CURRENT EXHIBITIONS:

19th-Century Modern

Long-term installation

(Decorative Arts Corner Gallery, 4th Floor)

19th-Century Modern brings together approximately forty-five pieces from the Brooklyn Museum's extensive collection of furniture and objects that together represent the origins of modernism while linking nineteenth-century invention to modern design. Including both American and European objects, the exhibition focuses on the emergence, in the last quarter of the nineteenth century, of what we now recognize as modernism. Although the term *modernism* does not seem to have been used at that time, a few prescient objects reflect a new aesthetic based in part on the machine as a source of artistic inspiration.

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.

Divine Felines: Cats of Ancient Egypt

Long-term installation

(Egyptian Galleries, 3rd Floor)

Divine Felines: Cats of Ancient Egypt features approximately thirty works of art from the Museum's collection, ranging in subject matter from domestic cats to feline divinities. It explores the roles of cats and lions in ancient Egyptian mythology, kingship, and everyday life. As deities, felines possessed both protective and dangerous qualities in the ancient Egyptian system of beliefs. The popularly depicted cats symbolized security for the home, as well as fertility and motherly care. Presented here for the first time is the Museum's gilded *Leonine Goddess*. In addition to renderings of cats, lions, leopards, and mythical creatures in a variety of mediums, the exhibition includes furniture and luxury items decorated with feline features.

Organization: This exhibition is organized by Yekaterina Barbash, Associate Curator of Egyptian Art, Brooklyn Museum.

Tour:

The Cincinnati Art Museum: June 17–September 11, 2016

Dallas Museum of Art: October 7, 2016–January 8, 2017

Double Take: African Innovations

Long-term installation

(East Gallery, 1st Floor)

A new, experimental exhibition of African objects, displayed in fifteen focused thematic groupings, replaces *African Innovations*, the critically acclaimed historical presentation of the Brooklyn Museum's holdings of African art. *Double Take*, the next phase in the Museum's ongoing expansion of its African collection and exploration of the stories it can tell, continues and builds upon the ideas in *African Innovations*. In this latest installation, across sometimes vast differences of time and space, African artworks are paired to suggest new means of looking and thinking about art on the continent. Universally recognizable dialogues between objects and histories emerge from very specific contexts of history and place.

Organization: This exhibition is organized by Kevin Dumouchelle, Associate Curator, Arts of Africa and the Pacific Islands, Brooklyn Museum.

Chitra Ganesh: Eyes of Time

December 12, 2014–July 12, 2015

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

For more than a decade, Chitra Ganesh has explored mythic representations of femininity, sexuality, and power through a variety of mediums, from charcoal drawings to digital prints, films, and photographs to watercolors and text-based works, and numerous commissioned, large-scale wall murals. Her drawing-based practice often uses historical and literary texts as inspiration and points of departure to pose alternate narratives of iconic female characters. For her Brooklyn presentation, the artist looks to traditional Hindu tales that celebrate Kali, the fierce goddess of destruction and rebirth, as one of the many avatars of feminine divinity, collectively represented by the Great Goddess Devi. Inspired by Kali's mystical and visual attributes,

Ganesh incorporates materials gathered during her recent yearlong stay in India to create a composition that takes over the main wall of the Herstory Gallery and extends into space with three-dimensional sculptural elements.

Organization: This exhibition is organized by Saisha Grayson, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

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

Kehinde Wiley: A New Republic

February 20–May 24, 2015

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

The exhibition *Kehinde Wiley: A New Republic* presents an overview of the artist's prolific fourteen-year career. Comprising approximately sixty pieces, it highlights the range of Kehinde Wiley's work, starting with examples of early paintings inspired by the artist's observation of street life in Harlem. These figurative canvases of African American men mark the beginning of his focused exploration of the male figure. In subsequent work, Wiley further examines the European tradition of portraiture, taking specific paintings by renowned Old Masters such as Titian, van Dyke, and Manet and replacing historical subjects with contemporary, young African American men sporting fashionable urban gear. Set against ornate decorative backgrounds, these stylized likenesses are part of Wiley's signature style. The exhibition also includes a selection from Wiley's ongoing *World Stage* project, large canvas works, bronze busts, and a chapel-like structure that showcases his new stained-glass "paintings." Born in Los Angeles in 1977, Wiley received his B.F.A. from the San Francisco Art Institute (1999) and his M.F.A. from Yale University (2001). In 2004, the Brooklyn Museum presented his first one-person museum exhibition, *Passing/Posing: Paintings by Kehinde Wiley*.

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

Support: This exhibition is made possible by the Henry Luce Foundation, the National Endowment for the Arts, and Grey Goose Vodka. Additional support is provided by Sotheby's, Ana and Lenny Gravier, Sean Kelly Gallery, Stephen Friedman Gallery, John and Amy Phelan, Roberts & Tilton, and Pamela K. and William A. Royall, Jr.

Publication: A catalogue published by the Brooklyn Museum and DelMonico Books • Prestel accompanies the exhibition.

Tour:

Modern Art Museum, Fort Worth, Texas: September 20, 2015–January 10, 2016

Seattle Art Museum, Seattle, Washington: February 12–May 8, 2016

Virginia Museum of Fine Arts, Richmond, Virginia: June 3–September 5, 2016

Phoenix Art Museum, Arizona: October 7, 2016–January 8, 2017

Toledo Museum of Art, Ohio: February 10–May 15, 2017

Oklahoma City Museum of Art: June 16–September 10, 2017

Basquiat: The Unknown Notebooks

April 3–August 23, 2015

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

Born and raised in Brooklyn, Jean-Michel Basquiat was an active street artist by the age of eighteen, and created a large and diverse body of work in a career of just eight years. Basquiat combined written text and images in his notebooks as well as in some of his graffiti, and this approach extended into the paintings and drawings he made in the studio. The notebooks in this exhibition, never before shown in public, provide unique insight into the artist's creative process and the importance of language and the written word in his aesthetic. *Basquiat: The Unknown Notebooks* seeks to move beyond the persistent myths surrounding this artist and to rediscover an important and understudied aspect of his creative process. In his notebooks from the late 1970s and early 1980s, Basquiat recorded and developed his engagement with the countercultures of graffiti and hip-hop emerging in New York City, as well as with the broader culture and world history. These rarely seen notebooks are filled with handwritten texts, pictograms, symbols, and drawings and feature early versions of the iconic images that recur throughout his production—tepees, crowns, skeleton-like silhouettes, and masklike grimaces—as well as one of his Famous Negro Athletes subjects, integrated with the artist's own short poems, scenarios, wordplay, lists, and observations. In developing a visual language aimed at undermining social hierarchies and rules, Basquiat took inspiration from comics, children's drawings, advertising, and Pop art; from Aztec, African, Caribbean, Greek, and Roman culture; and from everyday life. In his large-scale works, he engaged in an exploration of culture and society, combining historical and popular themes. His notebooks show how he began to work out his strategies.

Organization: This exhibition is organized by the Brooklyn Museum and is curated by Dieter Buchhart, guest curator, with Tricia Laughlin Bloom, former Associate Curator of Exhibitions, Brooklyn Museum.

Support: Support for this exhibition is provided by the Steven & Alexandra Cohen Foundation and Christie's.

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

Tour:

High Museum of Art, Atlanta, Georgia: February 21–May 29, 2016

Pérez Art Museum Miami, Florida: June 23–November 13, 2016

Diverse Works: Director's Choice, 1997–2015

April 15–August 2, 2015

Diverse Works brings together over 125 exceptional works of art collected during the tenure of Arnold L. Lehman, Shelby White and Leon Levy Director of the Brooklyn Museum since 1997. Representing every corner of the globe and virtually every era, the works in the exhibition highlight the Museum's commitment to diversity in collection building while honoring the wide-ranging vision of the Museum's retiring leader.

Organization: This exhibition is organized by the curators of the Brooklyn Museum in honor of Arnold L. Lehman.

Support: This exhibition is made possible by Bloomberg Philanthropies, with additional support from the Martha A. and Robert S. Rubin Exhibition Fund and the Norman and Arline Feinberg Exhibition Fund.

Zanele Muholi: Isibonelo/Evidence

May 1–November 1, 2015

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

Zanele Muholi: Isibonelo/Evidence is the largest museum exhibition to date in the United States devoted to the South African artist and activist Zanele Muholi. Through her work in photography, video, and installation, as well as her tireless community organizing, Muholi has dedicated herself to creating visibility for the black lesbian and transgender communities of South Africa and sharing their voices with the wider world. This presentation of her work features the renowned *Faces and Phases* series, an ongoing portrait project that documents the breadth of identities contained within this community, accompanied by first-person testimonials about their experiences in a country that constitutionally protects their rights but often fails to defend them from targeted violence. It also presents photographs from Muholi's *Beings* series, which focuses on intimacy and daily life among her circle, and the U.S. debut of her *Weddings* series, which captures in photographs and video the joyful same-sex unions of her friends.

Organization: This exhibition is organized by Catherine J. Morris, Sackler Family Curator for the Elizabeth A. Sackler Center for Feminist Art, with Eugenie Tsai, John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum.

Support: Support for this exhibition is provided by the Antonia & Vladimer Kulaev Cultural Heritage Fund, Abigail E. Disney and Pierre N. Hauser, and Tracey, Phillip, and Enoch Riese.

UPCOMING EXHIBITIONS:**The Rise of Sneaker Culture**

July 10–October 4, 2015

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

Sneakers have long been loved as a staple of casual fashion, transcending gender, age, and socioeconomic categories to become the footwear of choice for millions across the globe. *The Rise of Sneaker Culture* is the first exhibition in North America to tell the sneaker's complex and fascinating story—from its beginnings in the mid-nineteenth century to its emergence in the present day as a cultural icon. The approximately 140 pairs of sneakers included are drawn from the Bata Shoe Museum, Toronto, Canada; the Northampton Museum and Art Gallery, Northampton, England; the archives of Adidas, Nike, Reebok, PUMA, and Converse; and private collections of the hip-hop legend Run DMC, the sneaker guru Bobbito Garcia (Kool Bob Love), Dee Wells of Obsessive Sneaker Disorder, and others. The selection is richly contextualized with film footage, interactive media, photographic images, and design drawings, creating a backdrop of the social history, technical innovation, fashion trends, and marketing campaigns that shaped the form over the past century and a half.

Organization: This exhibition is organized by the American Federation of Arts and the Bata Shoe Museum, Toronto. It is curated by Elizabeth Semmelhack, Senior Curator of the Bata Shoe Museum. The Brooklyn presentation is organized by Lisa Small, Curator of Exhibitions, Brooklyn Museum.

FAILE: Savage/Sacred Young Minds

July 10–October 4, 2015

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

This exhibition features work by FAILE, a collaboration between Brooklyn-based artists Patrick McNeil and Patrick Miller. Since 1999, together they have constructed multimedia installations, large-scale paintings, and sculptures. The exhibition reunites their *Temple* and *Deluxx Fluxx*, both from 2010, and installs them alongside newer creations that highlight FAILE's practice of appropriating and collaging mass-culture imagery to blur the lines between "high" and "low" art. FAILE's *Temple*, originally installed in Praça dos Restauradores in Lisbon, is reminiscent of religious architecture, appearing to be in ruin and featuring their signature vernacular imagery culled from popular culture and advertising. The second major component, *Deluxx Fluxx*, is a collaboration with the Brooklyn-based artist Bäst. A nostalgic nod to classic video arcades, *Deluxx Fluxx* is an interactive installation that includes retrofitted video games, pinball machines, and foosball tables treated as sculptures. Together, these works invite visitors to participate actively in the installations and to consider FAILE's goal of making art engaging, fun, and accessible to a broad audience. In this process, FAILE's art raises questions about the world around us, especially our relationships to consumer culture, religious traditions, and the urban environment.

Organization: This exhibition is organized by Sharon Matt Atkins, Vice Director of Exhibitions and Collection Management, Brooklyn Museum.

Support: This exhibition is supported by Allouche Gallery, The Dean Collection, and Geoff Hargadon and Patricia LaValley.

Women of York: Shared Dining

August 7–September 13, 2015

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

Shared Dining is a collaborative project involving ten women, incarcerated at York Correctional Institute (YCI) in Connecticut, who named themselves Women of York. At a workshop facilitated by YCI librarian Joseph Lea and by Elizabeth Sackler, the Women of York were inspired by Judy Chicago's *The Dinner Party* to create their own installation that reflects their life experiences. The resulting *Shared Dining* installation recognizes women who are significant to the artists, honoring each with a painted plate and cloth runner arranged on a triangular banquet table. Mirroring the multiple components of *The Dinner Party*, the installation also includes additional names of inspiring women and banners celebrating the project.

Organization: This exhibition is organized by Catherine J. Morris, Sackler Family Curator for the Elizabeth A. Sackler Center for Feminist Art, with Stephanie Weissberg, Curatorial Assistant, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

Support: This exhibition is made possible by the Three Guineas Fund.

Impressionism and the Caribbean: Francisco Oller and His Transatlantic World

October 2, 2015–January 3, 2016

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

The Puerto Rican painter Francisco Oller emerged from the relatively small art community of San Juan in the 1840s to become one of the most distinguished transatlantic painters of his day. *Impressionism and the Caribbean: Francisco Oller and His Transatlantic World* situates Oller within a larger artistic context, beginning with the exchange between Europe and the Caribbean in the eighteenth century. During his twenty years in Europe, Oller participated in such pioneering movements as Realism, Impressionism, and naturalism. These artistic trends informed his novel Realist-Impressionist approach, with which he would revolutionize the school of painting in his native Puerto Rico. Through more than eighty paintings and works on paper, this exhibition celebrates Oller's important contributions to the Paris avant-garde and the Puerto Rican school of painting.

Organization: This exhibition is organized by Richard Aste, Curator of European Art, Brooklyn Museum, and Edward J. Sullivan, Helen Gould Sheppard Professor of the History of Art, New York University.

Support: Generous support for this exhibition is provided by the National Endowment for the Arts and Christie's. Additional support is provided by Carmen Ana Unanue, Julius Leiman-Carbia and Kyle T. Smith, Dr. Blas Reyes and Dr. Hilda Capo, and the Norman and Arline Feinberg Exhibition Fund.

Publication: The book *From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism* by Edward J. Sullivan, published by Yale University Press, accompanies the exhibition.

Tour:

Blanton Museum of Art, Austin, Texas: June 14–September 6, 2015

Museo de Arte de Puerto Rico, San Juan: January 29–April 24, 2016

Coney Island: Visions of an American Dreamland, 1861–2008

November 20, 2015–March 13, 2016

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

Coney Island: Visions of an American Dreamland, 1861–2008 is the first major exhibition to explore how artists responded to the phenomenon of Coney Island over the course of 150 years. Documenting the birth and expansion of "America's playground," and its evolution as an American icon and shifting idea, the exhibition features a wide range of artists inspired by the place and by its role as a microcosm of American culture. The exhibition documents the rise of Coney Island as a beach resort and amusement mecca, from the turn of the twentieth century through the Machine Age and the Great Depression era. It considers as well alterations to Coney Island in the second half of the twentieth century, when it was affected by urban decline, and its revival as a vibrant and growing community. Works presented range from American Impressionist paintings of the Coney Island shore in the 1870s by William Merritt Chase and John Henry Twachtman; to Joseph Stella's modernist evocations of the first mechanized and electrified Luna and Steeplechase amusement parks and Reginald Marsh's Depression-era scenes of cheap thrills; to Cold War-era surrealist imagery by Henry Koerner and contemporary street art by Daze and Swoon. A century and a half of Coney Island photography by Walker Evans, Diane Arbus, Weegee, Bruce Davidson, and many others completes the picture, along with an array of Coney Island carousel animals and rare sideshow ephemera. This vital visual record of Coney Island, produced from 1861 to 2008, charts dramatic shifts in artistic

styles and national moods, foregrounding the aspirations and challenges of each distinctive era. These engaging tableaux of wonder and menace, dreams and nightmares, offer compelling visual metaphors for the collective soul of American culture.

Organization: This exhibition is organized by the Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The Brooklyn presentation is organized by Teresa A. Carbone, Andrew W. Mellon Curator of American Art, Brooklyn Museum.

Support: Generous support for this exhibition is provided by the National Endowment for the Humanities: Celebrating 50 Years of Excellence, the Henry Luce Foundation, and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc. Additional support for the Brooklyn Museum presentation is provided by Ron and Barbara Cordover and the Norman and Arline Feinberg Exhibition Fund.

Publication: A catalogue will accompany the exhibition.

Tour:

Wadsworth Atheneum Museum of Art, Hartford, Connecticut: January 31, 2015–May 31, 2015

San Diego Museum of Art, San Diego, California: July 11, 2015–October 13, 2015

McNay Art Museum, San Antonio, Texas: May 11, 2016–September 11, 2016

Agitprop! [working title]

December 11, 2015–August 7, 2016

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

Emerging almost 100 years ago during the Russian Revolution, the term *agitprop* combines the words *agitation* and *propaganda* to describe visual practices created to influence social change. The exhibition *Agitprop!* presents historical examples of art produced as propaganda in dialogue with work by contemporary artists committed to effecting political transformation. Collaboratively curated by the Sackler Center staff, the exhibition will expand and accumulate over the course of its run. Opening with five historical case studies and the work of twenty contemporary artists selected by the curators, the installation will subsequently add two waves of artwork, each by artists chosen by those in the preceding wave. The historical sections explore women as subjects and makers of Soviet agitprop; the visual rhetoric of British suffragists; the NAACP's cultural campaign against lynching; the circulation of Tina Modotti's Mexican photographs in the Socialist press; and the Living Newspaper productions of the Federal Theatre Project, a branch of the Works Progress Administration (WPA). Reflecting the collective, dynamic nature of much of this work, *Agitprop!* brings together a diverse range of artists, positions, and strategies that contribute to the landscape of politically engaged art today.

Organization: This exhibition is organized by the staff of the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

This Place [working title]

February 12–June 5, 2016

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

This Place explores the complexity of Israel and the West Bank, as place and metaphor, through the eyes of twelve internationally acclaimed photographers: Frédéric Brenner, Wendy Ewald, Martin Kollar, Josef Koudelka, Jungjin Lee, Gilles Peress, Fazal Sheikh, Stephen Shore, Rosalind Solomon, Thomas Struth, Jeff Wall, and Nick Waplington. These diverse photographers' highly individualized works combine to create not a single, monolithic vision, but rather an intricate and fragmented portrait, alive to all the rifts and paradoxes of this important and much-contested place. The project follows in the tradition of such projects as the Mission Héliographique in nineteenth-century France and the 1930s Farm Security Administration in the United States, which gathered artists who used photography to ask essential questions about culture, society, and the inner lives of individuals. Initiated by photographer Frédéric Brenner, *This Place* consists of a traveling exhibition, companion publications, and a program of live events.

Organization: This exhibition is organized by Chronicle of a People Foundation, Inc., New York, and the tour is managed by Curatorial Assistance, Pasadena, California.

Publication: A catalogue will accompany the exhibition.

Tour:

DOX: Centre for Contemporary Art, Prague, Czech Republic: October 24, 2014–March 2, 2015

Tel Aviv Museum of Art, Israel: May 14–September 6, 2015

Norton Museum of Art, West Palm Beach, Florida: October 15, 2015–January 15, 2016

Disguise: Masks and Global African Art

April 29–September 18, 2016

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

Disguise: Masks and Global African Art explores how masking and new disguises are used by artists of African descent in an increasingly digital twenty-first-century world. Rooted in and inspired by the historical experiences of masquerade in Africa, the exhibition builds from the works of a small core group of contemporary artists and features a number of unique artistic commissions, installations, and groups of works. Themes resonant in historical masquerade are uniquely explored in photography, performance, and video by a selection of contemporary artists whose artistic practices link to Africa and its diaspora. Groups of historical masks and full-body costumes from the renowned African collections of the Seattle Art Museum and the Brooklyn Museum are brought together to introduce the longevity of African masquerade as performance art. The Brooklyn presentation is supplemented by additional artworks, performances, and programming that further examine the role disguises can play in helping visitors to understand themselves and the world around them.

Organization: This exhibition is organized by the Seattle Art Museum. The Brooklyn presentation is organized by Kevin Dumouchelle, Associate Curator, Arts of Africa and the Pacific Islands, Brooklyn Museum.

Who Shot Sports: A Photographic History, 1843 to the Present [working title]

July 15, 2016–January 8, 2017

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

Timed to coincide with the 2016 Summer Olympics, *Who Shot Sports: A Photographic History, 1843 to the Present* will present approximately 230 photographs ranging from salted paper prints to digital. The exhibition will also include rare albums, newsreels, and media clips. Although there have been previous sports photography exhibitions, this is the first to put the photographers in the forefront. *Who Shot Sports* will be a major scholarly contribution to the history of photography, yet will have all the excitement of its subject. In its breadth and beauty, it highlights sports' universal appeal. The exhibition will include many different sports from nations around the globe and places sports photographers in the history of photography. *Who Shot Sports* will be divided into the following sections: The Beginnings of Sports Photography, featuring the earliest sports photograph of a tennis player in 1843; Play: Team Sports, Going Solo, and In the Ring; The Olympics, including images from the London and Sochi Olympics; Portraits of Athletes; Off the Field, with images shot when photographers have access to the athlete off the field of action and in full humanity; and Fans, representing an intrinsic part of any sport.

Organization: The exhibition is organized by the Brooklyn Museum with guest curator Gail Buckland.

Publication: A fully illustrated book, published independently by Knopf, will accompany the exhibition.

Tour: The exhibition will tour to venues to be announced.

Press Contact:

Sally Williams, Public Information Officer, (718) 501-6330, sally.williams@brooklynmuseum.org

Fatima Kafele, Media Relations Manager, (718) 501-6331, fatima.kafele@brooklynmuseum.org

Emily Liebowitz, Public Information Associate, (718) 501-6354, emily.liebowitz@brooklynmuseum.org

GENERAL INFORMATION

Admission:

Contribution \$16; students with valid I.D. and seniors \$10. Ages 19 and under FREE. 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: B41, B69, B48. On-site parking available.

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 (except September), 11 a.m. to 11 p.m. Closed Monday, Tuesday, Thanksgiving, Christmas, and New Year's Day.