

African Arts² Global Conversations

February 14–November 15, 2020

Lobby Gallery, 1st Floor, and collection galleries on the 2nd, 3rd, and 5th Floors



African Arts—Global Conversations seeks to bring African arts into broader, deeper, and more meaningful and critical conversations about the ways that art history and encyclopedic museums have or have not included African artworks. It is the first exhibition of its kind to take a transcultural approach pairing diverse African works across mediums with objects made around the world—all drawn from the Brooklyn Museum’s collection. It puts African and non-African arts from distinct places and time periods in dialogue with each other in an introductory gallery, as well as in “activation spaces” in the galleries dedicated to European Art, Arts of the Americas, American Art, Ancient Egyptian Art, and Arts of Asia. Duos, trios, and other groupings of objects from a wide variety of locations worldwide prompt conversations about history, art, race, power, design, and more. Approximately 33 artworks are presented (including 20 by African artists), as well as a selection of historical books. Highlights include the celebrated eighteenth-century sculpture of a Kuba ruler, a selection of fourteenth- to sixteenth-century Ethiopian Orthodox processional crosses, and a mid-twentieth-century mask from Sierra Leone’s Ordehlay (Ode-Lay) society. Also on view are works by contemporary artists Atta Kwami, Ranti Bam, Magdalene Odundo OBE, and Taiye Idahor.

African Arts—Global Conversations is curated by Kristen Windmuller-Luna, Sills Family Consulting Curator, African Arts, Brooklyn Museum.

Studio 54: Night Magic

March 13–July 5, 2020

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



Studio 54: Night Magic is the first exhibition to trace the groundbreaking aesthetics and social politics of the historic nightclub, and its lasting influence on nightclub design, cinema, and fashion. Though it was open for only three years—from April 26, 1977, to February 2, 1980—Studio 54 was arguably the most iconic nightclub to emerge in the twentieth century. Set in a former opera house in Midtown Manhattan, with the stage innovatively re-envisioned as a dance floor, Studio 54 became a space of sexual, gender, and creative liberation, where every patron could feel like a star. From the moment Studio 54 opened, its cutting-edge décor and state-of-the-art sound and lighting systems set it apart from other clubs at the time, attracting artists, fashion designers, musicians, and celebrities whose visits were vividly chronicled by notable photographers. In addition to presenting the photography and media that brought Studio 54 to global fame, the exhibition conveys the excitement of Manhattan’s storied disco club with more than 600 objects ranging from fashion design, drawings, paintings, film, and

music to décor and extensive archives.

Studio 54: Night Magic is curated and designed by Matthew Yokobosky, Senior Curator of Fashion and Material Culture, Brooklyn Museum.

Lead sponsorship for this exhibition is provided by Spotify.

John Edmonds: A Sidelong Glance

May 1, 2020–February 7, 2021

Stephanie and Tim Ingrassia Gallery of Contemporary Art, 4th Floor



John Edmonds is the first winner of the UOVO Prize, a new annual award for an emerging artist living or working in Brooklyn. This is Edmonds’s first solo museum exhibition and features approximately 25 new and recent photographic works that include portraiture and still lifes of Central and West African sculptures. Best known for his sensitive depictions of young Black men, Edmonds uses photography and video to create formal pictures that challenge art historical precedents and center Black queer desire. He often uses a large-format camera to heighten the staging of his subjects and explore their sculptural potential, making reference to religious paintings and modernist photography. Highlighting markers of Black self-fashioning and community—hoodies, du-rags, and more recently, African sculptures—Edmonds’s works point to individual style and a shared visual language across time.

John Edmonds: A Sidelong Glance is curated by Ashley James, former Assistant Curator, Contemporary Art, and Drew Sawyer, Phillip Leonian and Edith Rosenbaum Leonian Curator, Photography, Brooklyn Museum.

Leadership support for the UOVO Prize is provided by UOVO.

Striking Power: Iconoclasm in Ancient Egypt

Opening Fall 2020
 Egyptian Galleries, 3rd Floor



This exhibition, which draws from the Brooklyn Museum’s renowned Egyptian collection, seeks to establish a context for considering contemporary concerns and struggles over public monuments and damage to antiquities. *Striking Power: Iconoclasm in Ancient Egypt* explores patterns of organized campaigns of destruction to sculptures and reliefs motivated by shifting ideologies, politics, and crime in ancient Egypt, over a 2,500-year period. Presenting approximately 60 whole and damaged masterpieces of Egyptian art, the exhibition explores the damage that occurred during and after the rule of Pharaohs,

with particular focus on the contested reigns of Hatshepsut (circa 1478–1458 B.C.E.) and Akhenaten (circa 1353–1336 B.C.E.). Targeted damage to sculptures typically occurred around a figure’s nose, which ancient Egyptians believed would remove the sculpture’s supernatural ability to breathe and therefore prevent the deceased figure from interacting with the human world. The exhibition explores the notion of public approval of iconoclasm and poses the question, who has the power to bring down or destroy images? Opinions about iconoclasm hinge on questions of whose narrative dominates public space. Many of the same questions about public art that concern the contemporary world, such as the role that U.S. Confederate monuments should play in today’s publically shared spaces, are illuminated through the lens of ancient iconoclasm.

Striking Power: Iconoclasm in Ancient Egypt is organized in collaboration with the Pulitzer Arts Foundation and is curated by Edward Bleiberg, Senior Curator of Egyptian, Classical, and Ancient Near Eastern Art, Brooklyn Museum.

Lorraine O’Grady: Both/And

November 20, 2020–April 11, 2021
 Elizabeth A. Sackler Center for Feminist Art, 4th Floor



Lorraine O’Grady: Both/And is the first comprehensive retrospective of one of the most significant figures in contemporary performance, conceptual, and feminist art. For four decades, from the anger and hilarity of the early guerrilla performance *Mademoiselle Bourgeoise Noire*, to the joy and complexity of *Art Is...* on Harlem’s streets, to the haunting alternations in her single-channel video *Landscape (Western Hemisphere)*, O’Grady has delved fearlessly into a range of timely questions: Black subjectivity (especially Black female

subjectivity), diaspora, hybridity, art’s guiding concepts and institutions (from modernism to the museum), and the intersection of self and history. By putting contradictory ideas into play—black and white, self and other, here and there, West and non-West, past and present—and allowing them to interact with each other without expecting a concrete

resolution, O'Grady's work aims to replace the dualistic, "either/or" of Western thought with a productive, open-ended "both/and." The urgency of the ideas she explores is perhaps the reason that her work is being newly embraced by a younger generation of artists who find much to learn from a practice that upends the fixed positions of power that structure our culture—while bringing into focus the poignancy of the lives that have been lived within these frameworks.

The exhibition includes twelve of the artist's fourteen major projects, accompanied by a selection of material from her rich archive. It is accompanied by a catalogue documenting the full span of O'Grady's artistic career, the first publication to do so, with essays by Malik Gaines, Harry Burke, Zoe Whitley, Catherine Morris, and Aruna D'Souza, along with a conversation between O'Grady and Catherine Lord.

Lorraine O'Grady: Both/And is organized by Catherine Morris, Senior Curator for the Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, and writer Aruna D'Souza.

Leadership support for this exhibition is provided by The Kaleta A. Doolin Foundation. Major support is provided by the Elizabeth A. Sackler Museum Educational Trust. Generous support is provided by Shelley Fox Aarons and Philip Aarons.

Illustrated, from top:

Kehinde Wiley (American, born 1977). *Napoleon Leading the Army over the Alps*, 2005. Oil on canvas, 108 × 108 in. (274.3 × 274.3 cm). Brooklyn Museum; Partial gift of Suzi and Andrew Booke Cohen in memory of Ilene R. Booke and in honor of Arnold L. Lehman, Mary Smith Dorward Fund, and William K. Jacobs, Jr. Fund, 2015.53. © Kehinde Wiley. (Photo: Brooklyn Museum)

Jacques-Louis David (French, 1748–1825). *Bonaparte Crossing the Alps (Bonaparte franchissant le Grand-Saint-Bernard)*, 1800–1. Oil on canvas, 102 1/3 × 87 in. (261 × 221 cm). Collection of Château de Malmaison. (Photo: Courtesy RMN-GP)

Lourdes Grobet (born Mexico City, Mexico, 1940). *Untitled*, from the series *Painted Landscapes*, circa 1982. Silver dye bleach photograph, 7 11/16 × 7 3/4 in. (19.5 × 19.7 cm). Brooklyn Museum; Gift of Marcuse Pfeifer, 1990.119.12. © Maria de Lourdes Grobet. (Photo: Brooklyn Museum)

Jeffrey Gibson (Choctaw/Cherokee, born 1972). *WHEN FIRE IS APPLIED TO A STONE IT CRACKS*, 2019. Acrylic on canvas, glass beads and artificial sinew inset into custom wood frame, 78 × 78 in. (198 × 198 cm). Courtesy of the artist and Kavi Gupta, Chicago. © Jeffrey Gibson. (Photo: John Lusic)

Alaska Native artist. *Engraved Whale Tooth*, late 19th century. Sperm whale tooth, black ash or graphite, oil, 6 1/2 × 3 × 2 in. (16.5 × 7.6 × 5.1 cm). Brooklyn Museum; Gift of Robert B. Woodward, 20.895. Creative Commons-BY. (Photo: Brooklyn Museum)

Kuba artist. *Mask (Mwaash aMbooy)*, late 19th or early 20th century. Rawhide, paint, plant fibers, textile, cowrie shells, glass, wood, monkey pelt, feathers, 22 × 20 × 18 in. (55.9 × 50.8 × 45.7 cm). Brooklyn Museum; Robert B. Woodward Memorial Fund, 22.1582. (Photo: Brooklyn Museum)

Gilbert Stuart (American, 1755–1828). *George Washington*, 1796. Oil on canvas, 96 1/4 × 60 1/4 in. (244.5 × 153 cm). Brooklyn Museum; Dick S. Ramsay Fund and Museum Purchase Fund, 45.179. (Photo: Brooklyn Museum)

Guy Marineau (French, born 1947). *Pat Cleveland on the dance floor during Halston's disco bash at Studio 54*, 1977. (Photo: Guy Marineau / WWD / Shutterstock)

John Edmonds (American, born 1989). *Two Spirits*, 2019. Archival pigment photograph, 50 × 38 1/2 in. (127 × 97.8 cm). Courtesy of the artist and Company, New York. © John Edmonds

Face and Shoulder from an Anthropoid Sarcophagus, 332–30 B.C.E. Black basalt, 18 1/2 × 20 1/2 × 5 in. (47 × 52.1 × 12.7 cm). Brooklyn Museum; Charles Edwin Wilbour Fund, 37.1516E. (Photo: Brooklyn Museum)

Lorraine O'Grady (American, born 1934). *Rivers, First Draft: The Woman in the White Kitchen tastes her coconut*, 1982/2015. Digital chromogenic print from Kodachrome 35mm slides in 48 parts, 16 × 20 in. (40.64 × 50.8 cm). Courtesy Alexander Gray Associates, New York. © Lorraine O'Grady/Artists Rights Society (ARS), New York