

Press Release

Brooklyn Museum



Do Ho Suh (born Seoul, South Korea, 1962), *The Perfect Home II*, 2003.
Translucent nylon, Brooklyn Museum; Gift of Lawrence B. Benenson, 2017.46.
(Photo: Courtesy of the artist and Lehmann Maupin Gallery)

The Brooklyn Museum Presents *One: Do Ho Suh*

Do Ho Suh's *The Perfect Home II* (2003), a full-scale fabric replica of the artist's former New York City apartment, will be on view in the Museum's Rotunda from October 12, 2018, to January 27, 2019

One: Do Ho Suh features a single, large-scale work by artist Do Ho Suh, whose work engages with migration and cultural displacement. *The Perfect Home II* (2003), a recent acquisition in the Museum's collection of Contemporary Art, is a full-scale re-creation of Suh's former apartment in New York, where he lived from 1997 to 2016. Made with a translucent nylon material and carefully hand-sewn, the work questions the meaning of permanence, the process of finding a home, and how personal space comes to define an individual—themes that are particularly resonant at a time of mass global migration.

The exhibition, part of the *One Brooklyn* series, is curated by Eugenie Tsai, John and Barbara Vogelstein Senior Curator, Contemporary Art, Brooklyn Museum. Each exhibition in the *One Brooklyn* series focuses on an individual work chosen from the Brooklyn Museum's encyclopedic collection, revealing the many stories woven into a single work of art.

Do Ho Suh was born in 1962 in Seoul, South Korea, and immigrated to the United States when he was in his early twenties. His work reflects his personal history of migration and

displacement, and often centers on notions of personal and cultural identity. He is best known for his meticulously crafted fabric sculptures and full-scale replicas of homes he has lived in. *The Perfect Home II*, which reproduces the apartment he lived in on West Twenty-second Street, in Chelsea, for nearly twenty years, emphasizes the connection people have to physical spaces, and how such spaces often come to embody memories of living within them. The installation re-envisioned the apartment itself, rendered in blue; the adjacent corridor, in pink; and the upstairs floor, in green. Suh spares no detail in the life-size re-creation of his apartment, which includes infrastructure details such as air vents, radiators, and light fixtures, and even an intercom. Visitors are able to walk through Suh's work, in a sense inhabiting his former apartment and his memories. The delicate fabric chosen for the sculpture lends an ethereal quality to the work, heightening the feeling of walking through the artist's intimate world.

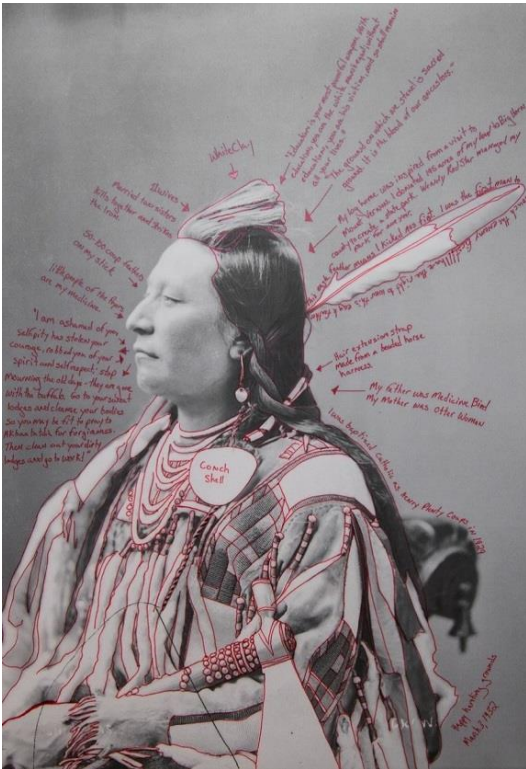
Suh's lightweight fabric sculptures allow him, quite literally, to put his home and related memories into a suitcase to carry wherever he goes. Like many artists, he lives a nomadic existence. After moving to the United States from South Korea, he relocated to Berlin and then London, where he lives now. These moves have found the artist repeatedly adapting to a new environment in a foreign culture. By re-creating his former homes, Suh is able to create a transitional space during these periods of adaptation—and even carry these structures and the memories they contain with him.

"The acquisition of this major installation by Do Ho Suh, generously gifted to us by Lawrence B. Benenson, greatly enriches the contemporary holdings in our collection," says Eugenie Tsai. "The work addresses loss and memory on several levels—the personal, the local, and the global—making it an ideal piece to initiate a range of fascinating conversations with our diverse audiences."

Leadership support for this exhibition is provided by Olivia Song and Scott Rofey and Phillips.

Press Release

Brooklyn Museum



The Brooklyn Museum Presents *Half the Picture: A Feminist Look at the Collection,* Featuring Work by More Than Fifty Groundbreaking Artists

On view August 23, 2018, through March 31, 2019

The Brooklyn Museum is pleased to announce *Half the Picture: A Feminist Look at the Collection*, an exhibition presenting major works, new acquisitions, and rediscoveries in the Museum's collection through an intersectional feminist lens. Highlighting work created in response to crucial social and political moments from the last one hundred years, from World War I to the Civil Rights Movement and #MeToo, the exhibition foregrounds more than fifty artists who use their work to advocate for their communities, their beliefs, and their hopes for equality across race, class, and gender. The exhibition is organized by Catherine Morris, Sackler Senior Curator, and Carmen Hermo, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, and is on view August 23, 2018, through March 31, 2019.

Half the Picture draws its title from a 1989 Guerrilla Girls poster that declares, "You're seeing less than half the picture without the vision of women artists and artists of color." "The power

of the Guerrilla Girls lies in their funny, concise, and biting graphic work, made to rally support and inspire action on behalf of a cause; to combat stereotypes and dominant narratives,” explains Morris. “Presenting the equally compelling work of over fifty other artists, *Half the Picture* explores how artists get the rest of us to pay attention.”

A number of recent acquisitions will be on view for the first time, including two works from Beverly Buchanan’s best-known series of shack sculptures; Betty Tompkins’s *Fuck Painting #6* (1973), marking the first time a work from this controversial series is on view in an American museum; and Nona Faustine’s *Isabelle, Lefferts House, Brooklyn* (2016), in which the artist positions herself in front of the Lefferts homestead, a historic colonial farmhouse built by a family of slaveholders, which still stands in Prospect Park.

Other highlights include Renee Cox’s monumental photograph *Yo Mama* (1993); Dara Birnbaum’s iconic video *Technology/Transformation: Wonder Woman* (1978/79); and Wendy Red Star’s *1880 Crow Peace Delegation* series, which features historical photographs overlaid with annotations drawing attention to the stereotypes and appropriation of Native Americans by mainstream popular culture. Also on view is Harmony Hammond’s large-scale sculpture *Hunkertime* (1979–80), in which a number of heavily wrapped ladder-like forms are displayed in close arrangement, evoking a supportive sisterhood. The earliest works in the show, dating from the 1920s, are a group of woodcuts by German artist Käthe Kollwitz, which depict the lives of women and the less fortunate in the gruesome aftermath of World War I.

Other notable artists included are Vito Acconci, Sue Coe, An-My Lê, Yolanda López, Park McArthur, Zanele Muholi, Dread Scott, Joan Semmel, Lorna Simpson, Kiki Smith, Nancy Spero, Mickalene Thomas, Adejoke Tugbiyele, and Taller de Gráfica Popular, among many others.

“The exhibition focuses on work that feels both meaningful and relevant in relationship to current politics and conversations about feminism, by artists of varied backgrounds, approaches, and intersecting identities,” adds Hermo.

Half the Picture: A Feminist Look at the Collection is organized by Catherine Morris, Sackler Senior Curator, and Carmen Hermo, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art.

Image Caption

Wendy Red Star (Apsáalooke (Crow), born 1981). *Alaxchiihahush / Many War Achievements / Plenty Coups*, 2014, from the series *1880 Crow Peace Delegation*. Pigment print on paper, from digitally reproduced and artist-manipulated photograph by C.M. (Charles Milton) Bell, National Anthropological Archives, Smithsonian Institution, 25 x 17 in. (63.5 x 43.2 cm). Brooklyn Museum; Elizabeth A. Sackler Center for Feminist Art, Gift of Loren G. Lipson, M.D., TL2018.8.5a–b. © Wendy Red Star. (Photo: Jonathan Dorado, Brooklyn Museum.)

Press Release



Deborah Kass (American, born 1952). O'Y'YO, 2015, installed in Brooklyn Bridge Park. Painted aluminum, 96 x 195 x 541/2 in. (243.84 x 495.3 x 138.43 cm). Courtesy of the artist. © 2018 Deborah Kass / Artists Rights Society (ARS), New York

Brooklyn Museum

The Brooklyn Museum Announces *Something to Say: Brooklyn Hi-Art! Machine,* Deborah Kass, Kameelah Janan Rasheed, and Hank Willis Thomas

On view October 3, 2018–June 30, 2019

The Brooklyn Museum highlights the work of four Brooklyn artists with *Something to Say*, a yearlong activation of the Museum's public spaces emphasizing the institution's important role as a place for civic discourse. Bringing together existing works and new, site-specific commissions by Brooklyn Hi-Art! Machine, Deborah Kass, Kameelah Janan Rasheed, and Hank Willis Thomas, *Something to Say* explores the intersection between language and art through a series of text-based installations that activate the Museum's plaza green, steps, and promenade outside and the lobby within. Through the use of language in their work, the artists engage us in topics ranging from national debates to local community issues, sparking dialogue around some of the most pressing questions of our time and inspiring us to listen, share with one another, and connect through art.

Something to Say is curated by Sharon Matt Atkins, Director of Curatorial Affairs, and Carmen Hermo, Associate Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

Crown Heights art collective **Brooklyn Hi-Art! Machine** (BHAM) will activate the façade of the Museum’s Martha A. and Robert S. Rubin Pavilion with one of their signature woven text works, which reads “DO NOT DISAPPEAR INTO SILENCE.” Created by BHAM co-founders Mildred Beltré and Oasa DuVerney, who often address gentrification and community-building through art-making, the installation proposes that artists and artworks can speak out for otherwise unspoken concerns and encourage the voices of silenced communities. The work serves as a reminder that constructive conversations are a necessary part of a community.

Installed on the Museum’s front plaza will be **Deborah Kass**’s monumental *OY/YO* sculpture, most recently on view on the North Fifth Street Pier and Park in Williamsburg, following its debut in Brooklyn Bridge Park in 2015. *OY/YO* is inspired by Ed Ruscha’s *OOO* (1962), Milton Glaser’s *I Love NY* logo (1977), and Robert Indiana’s *LOVE* (1966–99), and is part of Kass’s ongoing engagement with and reclamation of iconic works by twentieth-century male artists. The sculpture stands eight feet tall and can be read as “YO” from one side or “OY” from the opposite side. “YO” refers to both the Spanish word for “I” and to the popular slang greeting, while “OY” is a common Yiddish word expressing dismay or annoyance. In Prospect Heights and neighboring Crown Heights, *OY/YO* takes on new meaning, as it speaks to the longstanding, ever evolving, and complex social dynamics between Black, Latinx, and Jewish communities in the neighborhood.

Kameelah Janan Rasheed, an interdisciplinary artist, writer, and former public-school teacher, will create a two-part installation that explores ongoing attempts to “locate self, community, and nations in an increasingly uncertain world,” in the artist’s words. Installed on the Brooklyn Museum’s interior brick arcade, Rasheed’s indoor text work consists of a series of questions meant to serve as thoughtful conversation starters. Meanwhile, on the steps near the fountain, her outdoor work engages with various prepositions that inspire reflection on time, location, and direction among visitors.

As this yearlong activation progresses, Rasheed and the Museum will engage with the surrounding community through a programming partnership with the Brooklyn Public Library. Rasheed, a former member of the Brooklyn Museum’s Education department, will organize a public reading group as part of the solo exhibition she is having at the Library starting in January 2019. Her exhibition, organized by the Brooklyn Public Library and neatly overlapping with *Something to Say*, draws further connections between two of Prospect Heights’ great cultural institutions.

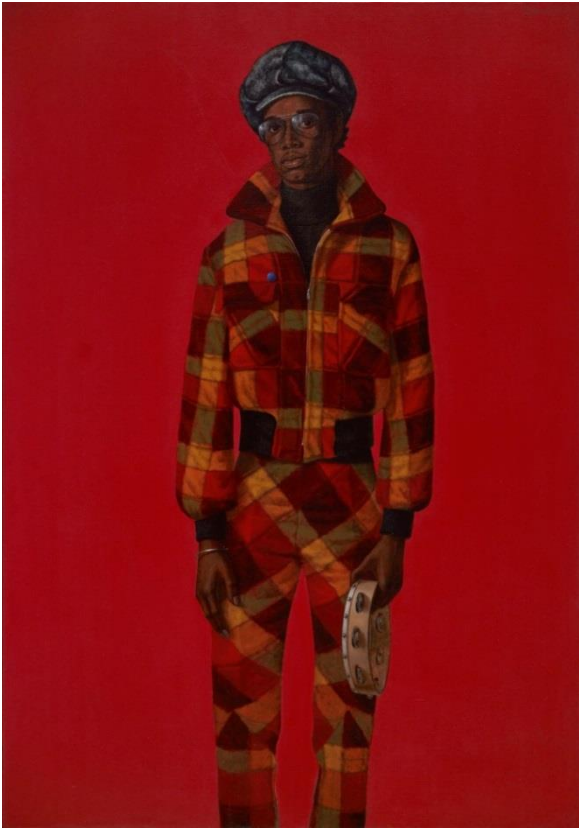
In October, **Hank Willis Thomas** will install a site-specific neon sculpture above the Museum’s admissions desk, welcoming visitors and reminding them of the Brooklyn Museum’s commitment to creating an inviting environment for all. The work, *Love Rules*, continuously flashes various combinations of the words within it, opening it up to various interpretations, including “love over rules,” “love rules,” and “love overrules.” The poignant words were drawn from a voice recording Thomas found that his cousin, Songha Willis, made in the moments before Willis was murdered in Philadelphia in 2000. At the Museum, *Love Rules* reminds viewers to come together, rather than pull apart, during difficult times.

Demonstrating the integral role that community plays in *Something to Say*, the Brooklyn Museum will be inviting the general public to come out and experience the works on view at a community celebration on Saturday, October 6, at 11 am. Some of the participating artists will be in attendance, engaging with the Museum's neighbors and honoring the powerful ways in which art and language can bring people together.

Leadership support for this exhibition is provided by Jill and Jay Bernstein. The opening events are made possible by JP Morgan Chase & CO.

Press Release

Brooklyn Museum



Barkley L. Hendricks, (American, 1945–2017), *Blood* (Donald Forney), 1975. Oil and acrylic on canvas, 72 x 50½ in. (182.9 x 128.3 cm). Courtesy of Dr. Kenneth Montague | The Wedge Collection, Toronto. © Estate of Barkley L. Hendricks. Courtesy of the artist's estate and Jack Shainman Gallery, New York. (Photo: Jonathan Dorado, Brooklyn Museum)

The Brooklyn Museum Presents *Soul of a Nation: Art in the Age of Black Power*

Featuring over 150 works by more than 60 artists, the exhibition offers a sweeping view of the remarkable art made by Black artists during one of the most crucial periods in American history

On view September 14, 2018–February 3, 2019

The Brooklyn Museum presents the critically acclaimed exhibition *Soul of a Nation: Art in the Age of Black Power*, an unprecedented look at a broad spectrum of work by African American artists from 1963 to 1983, one of the most politically, socially, and aesthetically revolutionary periods in American history. *Soul of a Nation* considers the varied ways that Black artists responded to the demands of an urgent moment and brings together for the first time the disparate and innovative practices of more than sixty artists from across the country, offering an unparalleled opportunity to see their significant works side by side. The Brooklyn Museum is the only East Coast venue for this exhibition, which was organized by Tate Modern in London and traveled to Crystal Bridges Museum of American Art in Bentonville,

Arkansas, in early 2018. Opening September 14, the Brooklyn presentation will remain on view through February 3, 2019.

Soul of a Nation features more than 150 works of art in a sweeping aesthetic range, from figurative and abstract painting to assemblage, sculpture, photography, and performance. Among the influential artists of the time highlighted in the exhibition are Emma Amos, Frank Bowling, Sam Gilliam, Barkley Hendricks, Betye Saar, Alma Thomas, Jack Whitten, and William T. Williams. The Brooklyn presentation will also include several works by artist and scholar David Driskell, Suzanne Jackson's *Tripical Communications* (1969), and a large-scale draped painting by Sam Gilliam titled *Carousel Merge* (1971). In addition, a monochromatic work by Emma Amos will be on view, as well as two large-scale paintings by British Guyana-born artist Frank Bowling and an abstract push-broom painting by Ed Clark from the late 1970s, which recently joined the Museum's permanent collection.

The show begins in 1963, before the emergence of the Black Power Movement later in the decade, with the Spiral collective. This group of New York-based painters, including Romare Bearden, Norman Lewis, and Emma Amos, worked in diverse aesthetic styles and explored the role of Black artists in the struggle for civil rights. Also active in New York at the time was the Kamoinge Workshop, a group of photographers who responded to the lack of institutional support and mainstream representation of Black artists by conducting workshops and producing their own gallery shows and portfolios.

The exhibition goes on to trace how artists across the country continued to work in collectives, communities, and individually during the rise of the Black Power Movement. In Los Angeles, years of urban unrest propelled a number of artists to experiment with assemblage and sculpture. Artists such as John Outterbridge and Noah Purifoy made works inspired by the aftermath of the Watts Rebellion of 1965. Emory Douglas, who served as the minister of culture for the Black Panther Party, founded in Oakland, California, in 1966, created striking graphics and illustrations that became powerful symbols of the movement—twenty-four of which are included in the exhibition. In Chicago, a group of artists formed AfriCOBRA, whose manifesto and aesthetic philosophy aimed to empower Black communities. Works by its founding members are on display, including Gerald Williams's *Say It Loud* (1969), whose vibrant colors, graphic lettering, and use of black figures were emblematic of the AfriCOBRA style. In New York, painters incorporated symbols of protest, solidarity, and Black pride, while many organized for institutional inclusion. Also featured is artist and professor David Driskell, who drew upon similar themes in his painting, as he worked to organize university art departments across the South and promote scholarship of African American art.

The show also addresses formal concerns and aesthetic innovations across abstraction and figuration in painting and sculpture, featuring such works as Sam Gilliam's *April 4* (1969), Barkley Hendricks's *Blood (Donald Formey)* (1975), Frank Bowling's *Texas Louise* (1971), and Martin Puryear's *Self* (1978). With its central triangular form, Jack Whitten's powerful *Homage to Malcolm* (1970) recalls the pyramids that Malcolm X visited on a trip to Africa in 1964, and was painted as a memorial to the late activist. Other works show the emergence of integral figures in Black feminism such as Kay Brown, Faith Ringgold, and Betye Saar, highlighting an important moment of visibility for female artists. The exhibition concludes with a section on Just Above Midtown (JAM), the first commercial gallery space dedicated

to showing the work of avant-garde Black artists, notably including artists working in performance, such as Lorraine O'Grady, David Hammons, Senga Nengudi, and others.

The timely exhibition extends the Brooklyn Museum's trailblazing commitment to a vital period in American art, following its exhibitions *Witness: Art and Civil Rights in the Sixties* (2014) and *We Wanted a Revolution: Black Radical Women, 1965–85* (2017), as well as the Museum's major acquisition of forty-four works from the Black Arts Movement in 2013.

"With *Soul of a Nation*, we are honored to highlight the truly exceptional work produced by African American artists during one of the most significant moments in U.S. history and to honor these artists and all those arts professionals, here in Brooklyn and beyond, who have long supported their work," said Anne Pasternak, Shelby White and Leon Levy Director of the Brooklyn Museum.

Ashley James, Assistant Curator of Contemporary Art, adds: "Artists in this exhibition bravely and variously created art responsive to an urgent time of social, political, and aesthetic rupture, resulting in some of the most striking works created in the late twentieth century. This exhibition adds to an already existing and growing focus on the art produced during the Black Power Movement, an indication of the period's important and continued resonance with our present as well as the absolute excellence that defines the art of the era."

Soul of a Nation: Art in the Age of Black Power is organized by Tate Modern in collaboration with Brooklyn Museum and Crystal Bridges Museum of American Art, Bentonville, Arkansas, and curated by Mark Godfrey, Senior Curator, International Art, and Zoe Whitley, Curator, International Art, Tate Modern. The Brooklyn Museum presentation is curated by Ashley James, Assistant Curator, Contemporary Art, Brooklyn Museum.

Leadership support for this exhibition is provided by the Ford Foundation, the Terra Foundation for American Art, Universal Music Group, and the Henry Luce Foundation. Additional support is provided by the Brooklyn Museum's Contemporary Art Committee, the Arnold Lehman Exhibition Fund, Christie's, Raymond Leary, Saundra Williams-Cornwell and W. Don Cornwell, Crystal McCrary and Raymond J. McGuire, Megan and Hunter Gray, the Hayden Family Foundation, Carol Sutton Lewis and William Lewis, and Connie Rogers Tilton.

Related Programming:

Opening Celebration: *Soul of a Nation: Art in the Age of Black Power*
Saturday, September 15, 2018

Celebrate the opening of *Soul of A Nation: Art in the Age of Black Power* during a day of conversations exploring the intersections between self-imaging and photography, art and activism, and geography and artistic practice. The celebration begins with a behind-the-scenes glimpse into the making of the exhibition in Brooklyn with Ashley James, Assistant Curator of Contemporary Art, and features a keynote address from Margo N. Crawford, Professor of English at the University of Pennsylvania and author of *Black Post-Blackness: The Black Arts Movement and 21st Century Black Aesthetics* (2017), followed by intimate discussions among participating artists such as Melvin Edwards, Sam Gilliam, Ming Smith, and Herb Robinson.

Press Release

Brooklyn Museum



Small Vase (detail), Raqqa, Syria. Ayyubid period, 13th century. Ceramic, 4¼ x 4¼ x 4¼ in. (12 x 12 x 10.8 cm). Brooklyn Museum; Gift of Mr. and Mrs. Frederic B. Pratt, 36.944. (Photo: Brooklyn Museum)

The Brooklyn Museum Announces *Syria, Then and Now: Stories from Refugees a Century Apart*

On view October 13, 2018–January 13, 2019

The Brooklyn Museum examines connections between the historical and modern-day plights of refugees in *Syria, Then and Now: Stories from Refugees a Century Apart*, which features highlights from the museum's collection of thirteenth century Syrian ceramics alongside work by the contemporary Arab artists Ginane Makki Bacho, Issam Kourbaj, and Mohamed Hafez. The juxtaposition between these works highlights the ongoing struggle to find home during tumultuous times and the commonalities between refugees throughout history. *Syria, Then and Now: Stories from Refugees a Century Apart*, on view October 13, 2018, through January 13, 2019, is curated by Ayşin Yoltar-Yıldırım, Hagop Kevorkian Associate Curator of Islamic Art, Brooklyn Museum, as part of the Arab Art & Education Initiative, and generously supported by MISK Art Institute.

Seventeen medieval Islamic ceramics are on display in the exhibition. These artifacts were originally discovered around the turn of the twentieth century in Raqqa, Syria, by Circassian refugees, an ethnic Muslim group that fled Russia looking to escape forced military service, religious conversion, and the imposition of the Russian language. The refugees who settled in Raqqa near the ruins of the medieval city were permitted to search through the rubble for bricks to build their new homes, leading to the discovery of these intricately decorated glazed ceramics, which became sought-after collector's items in Europe and the United States.

While Syria once gave shelter to refugees, it is now a country of turmoil that many seek to escape. Today, Raqqa has become synonymous with ISIS, the terrorist group that until recently has claimed the Syrian city as the capital of its new Islamic state. The ongoing civil war in Syria and the rise of ISIS have forced many to flee the country, a struggle that is the focus of the three contemporary artists whose work is also on view.

Ginane Makki Bacho is a Lebanese artist based in Beirut whose work explores the violence of war and ISIS, as well as the trauma experienced by refugees trying to leave by boat. Her *Refugees* sculpture series (2016–2018) visualizes the harrowing experience refugees face once they make the decision to leave their homeland. The artist uses scrap metal to make her sculptures, a material that emphasizes the degradation of civilization and conveys the physical and emotional loss experienced by refugees.

Issam Kourbaj is a Syrian artist based in Cambridge, United Kingdom. His work focuses on the suffering and high mortality rate faced by Syrian refugees as they try to escape their war-torn country. Included in *Syria, Then and Now* is Kourbaj's work *Dark Water, Burning World* (2017). Made from discarded bicycle mudguards and extinguished matches, *Dark Water, Burning World* is inspired by ancient Syrian vessels and deals with the way present-day Syrians attempt to escape their homeland.

Mohamad Hafez is a Syrian artist based in New Haven, Connecticut. His work aims to humanize the word “refugee” and contextualize the Syrian war and its effects. Hafez has two works in *Syria, Then and Now*: *Damascene Athan* (2017) and *Baggage Series 4* (2016). The former, a mixed-media installation portrays elements of life in Damascus, Syria, before the start of the country's civil war. The latter, another mixed-media installation that grows out of a vintage suitcase, is a physical manifestation of the traumas refugees carry with them upon leaving their homes. By combining contemporary art with antique suitcases, Hafez draws connections between today's Syrian refugees and America's history as a nation of immigrants.

Each artist tells a different story, but in the end each calls upon our common humanity for compassionate attention to refugees' precarious situation worldwide.