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The latest in a series of exhibitions by under-the-radar Brooklyn artists



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Michael Ballou

ON VIEW THROUGH JULY 7

Brooklyn Museum



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VAMPIRE WEEKEND
FRIDAY SEPTEMBER 20

Get Lucky
Rod Stewart

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Get Lucky
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Preface and Acknowledgments

Host to more artists than any other place in the nation, Brooklyn has become one of the creative capitals of the world. Thousands of artists, from the established to those early in their careers, are making art in Brooklyn every day. While Williamsburg emerged in the late 1980s as the frontier for artists in search of affordable studio space, the years since then have witnessed an efflorescence of artistic activity throughout the borough. From Bushwick to Red Hook, from Dumbo to Bedford-Stuyvesant to Prospect Heights, hardly any corner of Brooklyn lacks a vibrant creative community. With so much happening in the neighborhoods around us, the Brooklyn Museum is committed to being at the center of this creative ferment.

To celebrate and affirm Brooklyn's astonishing artistic productivity, the Brooklyn Museum has been proud to present *Raw/Cooked*, a series of solo exhibitions initiated in 2011 and continued into 2013, with nine projects by under-the-radar practitioners working in the borough. These artists were selected from a roster of candidates proposed by an advisory committee made up of four distinguished Brooklyn artists: Michael Joo, Paul Ramírez Jonas, Amy Sillman, and Mickalene Thomas. Ron Gorchov also participated during the first year. Each committee member was asked to recommend artists who had not yet had a major museum exhibition and did not have gallery representation. The chosen artists were invited to select sites within the Brooklyn Museum in which to present their projects and to consider their work in the context of the Museum's varied architectural spaces and historical collections.

The title *Raw/Cooked* refers in part to the artistic alchemy that turns raw materials into works of art. The title also suggests the elusive sense of when a work-in-progress is "done" and ready to show. And it acknowledges the lively coexistence of palpably different aesthetic tastes.

The Brooklyn Museum's uniquely focused approach to contemporary art—and especially our advocacy of Brooklyn-based artists—has produced a distinctive vision of today's art that is simultaneously local and international. Our engagement with the emerging figures of this global artistic capital, with their diverse heritages from around the corner and around the world, keeps the Museum and our visitors on the pulse of the new, and always welcoming the creatively unexpected.

The nine artists who have exhibited in the series are Kristof Wickman, Lan Tuazon, Shura Chernozatonskaya, Heather Hart, Ulrike Müller, Duron Jackson, Marela Zacarias, Michael Ballou, and Caitlin Cherry. Their wide-ranging and multifaceted works are presented in the pages that follow.

Bloomberg has our deepest gratitude for their vision and philanthropic leadership in supporting this endeavor and enabling us to launch *Raw/Cooked*. Our particular thanks go to Erana Stennett and her team at Bloomberg for their commitment to the Museum's work in bringing forward these exceptional artists.

We are grateful to all of our Brooklyn Museum colleagues for their support and cooperation in this complicated enterprise, which had an impact on many of our galleries. We thank project coordinators Tessa Hite and Tricia Laughlin Bloom, in the Exhibitions Division, for their dedicated assistance in bringing this complex endeavor to fruition. We also want to acknowledge the resourceful work of Lance Singletary and Matthew Yokobosky, in the Design department, in meeting the exhibitions' many installation challenges.

For the ongoing support of the Museum's Trustees, special gratitude goes to John S. Tamagni, Chairman, Stephanie Ingrassia, President, and every member of our Board. Without the confidence and active engagement of our Trustees, it would not be possible to initiate and maintain the innovative programming exemplified by *Raw/Cooked*.

Arnold L. Lehman

Director

Eugenie Tsai

John and Barbara Vogelstein Curator of Contemporary Art
and Curator of *Raw/Cooked*

Advisory Committee

RON GORCHOV

Ron Gorchov, an adviser in season one of *Raw/Cooked*, began his artistic practice in 1948. He considers a large part of his work in painting to be an exploration of biomorphic form in negatively curved space. His use of a unique stretcher is his argument against flat painting and the rectangle as a given form. Gorchov's studio is in Red Hook.

PAUL RAMÍREZ JONAS

The poetic installations, sculptures, and media-based artworks of Paul Ramírez Jonas have pushed the boundaries of conceptual art since the early 1990s, drawing on themes of geographic exploration, national identity, and democracy. Ramírez Jonas's studio is in Gowanus.

MICHAEL JOO

Michael Joo uses sculpture, performance, and installation in his work, as well as a combination of scientific language and complex structures that challenge conventional ideas of artistic form. Joo's studio is in Red Hook.

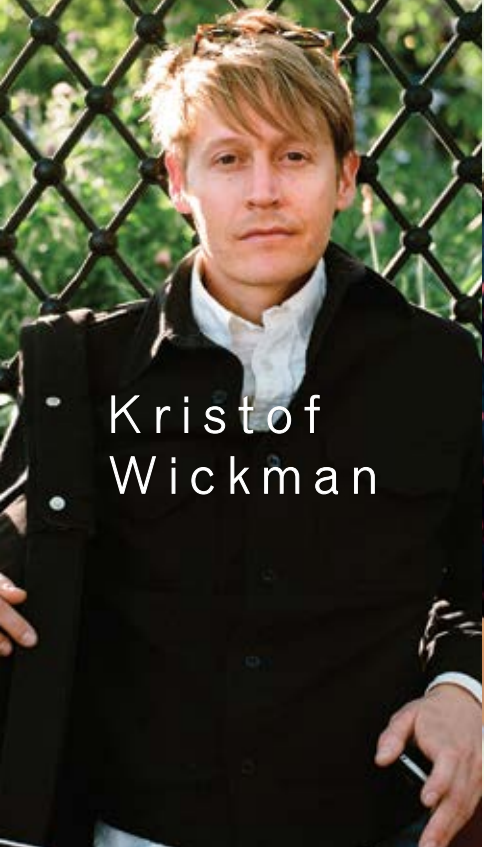
AMY SILLMAN

Amy Sillman is a painter who uses specific materials and procedures (whether gesture or drawing or her selection of color) to explore topics adjacent to painting, such as psychoanalysis, philosophy, feminism, and humor. Sillman's studio is in Bushwick.

MICKALENE THOMAS

Mickalene Thomas is best known for her elaborate paintings composed of rhinestones, acrylic, and enamel. She offers a complex vision of what it means to be a woman, expanding common definitions of beauty. Her work stems from her long study of art history and the classical genres of portraiture, landscape, and still life. Thomas's studio is in Clinton Hill.

Unless otherwise noted, all photographs are installation views of each artist's *Raw/Cooked* exhibition at the Brooklyn Museum and are reproduced courtesy of the individual artist. Photos of the artists are by Adam Blackbourn (Kristof Wickman); Jessica Halbrecht (Duron Jackson); Alexa Hoyer (Heather Hart); and Pierce Jackson (Michael Ballou, Shura Chernozatonskaya, Caitlin Cherry, Ulrike Müller, Lan Tuazon, Marela Zacarias). Photos of street postings courtesy of LaPlaca Cohen.



Kristof
Wickman



Lan
Tuazon



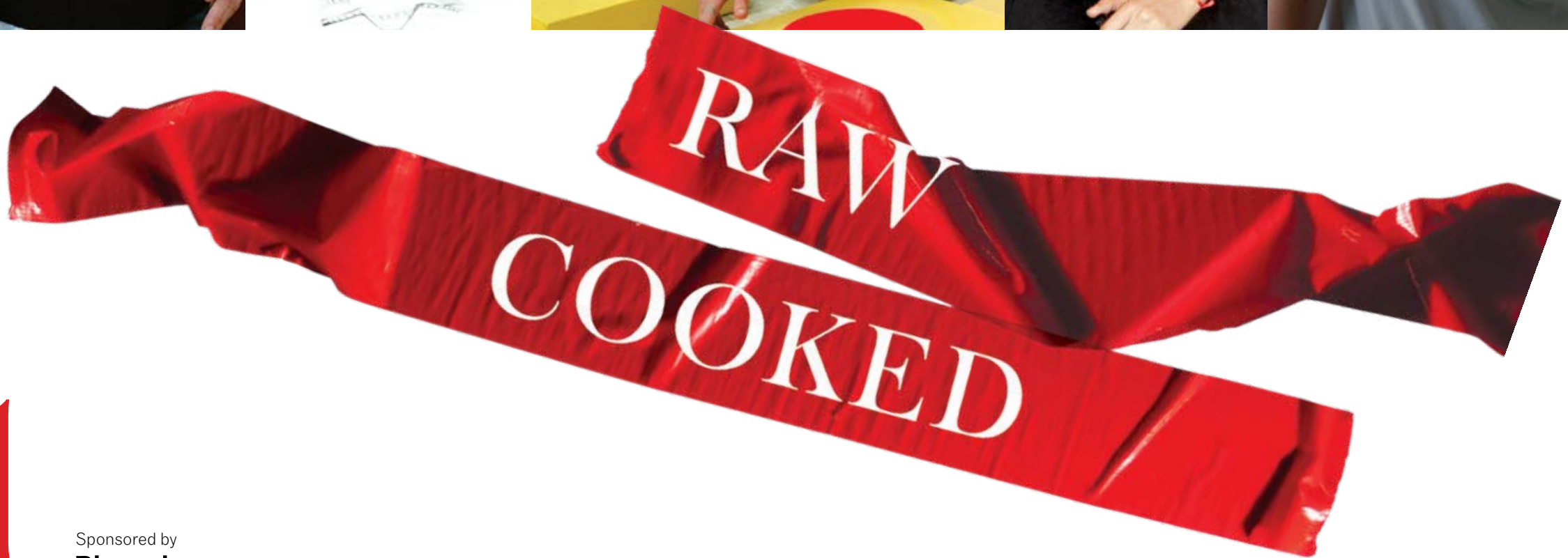
Shura
Chernozatonskaya



Heather
Hart



Ulrike
Müller



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Kristof Wickman

Born Madison, Wisconsin, 1981

September 16–November 27, 2011



Kristof Wickman takes the unremarkable objects we encounter in our daily lives and transforms them into mysterious, enigmatic sculptures that can nonetheless seem strangely familiar and, sometimes, humorous. When drawn to a particular item, he makes a mold and casts the object, often combining several molds to create an unlikely new entity.

At the center of the exhibition stands a large untitled installation in which Wickman juxtaposes a group of his sculptures (on a table he made) with four works of art he selected from the Brooklyn Museum's collection. His collection choices—a small wooden chair, an alabaster vessel placed upside down, a mahogany portrait bust of a young boy, and a bronze sculpture of intertwined figures—reflect the fascination with the human body and its implied presence so evident in his own work.

Kristof Wickman was born in Madison, Wisconsin, in 1981. He received his B.F.A. in 2005 from the University of Wisconsin–Madison and his M.F.A. in 2010 from Hunter College, City University of New York. His studio is in Bushwick.



Above: Installation views.
© Kristof Wickman. (Photos:
Jose Andres Ramirez)

Right: *Don't Let It Get You Down*,
2010. Plastic, lumber, cast
pigmented plastic, 30 x 51 x 51 in.
(76.2 x 129.5 x 129.5 cm).
© Kristof Wickman. (Photo:
Kristof Wickman)

Lan Tuazon

Born Mabalacat, Philippines, 1976

November 4, 2011–January 15, 2012



Lan Tuazon's three-part exhibition, *On the Wrong Side of History*, challenges the reasoning behind museum classification and display. Dispensing with chronology and origin as the primary frames of organization, Tuazon returns to a premodern system in which objects are grouped by thematic relationships and similarities of function, seeking new meanings in the Museum's collection.

The first part of the exhibition is an architectural piece constructed from wood platforms and Plexiglas vitrines. These objects originally served to display and protect works of art, but here they come together as a new work.

The second part includes three ink drawings; each depicts a reordered selection of objects from the Museum's collection, exploring an alternative approach to museum organization. A printed floor plan showing the location of some of these pieces was available for visitors.

Part three comprises seven "sculptural combines" created to be displayed alongside artifacts in the third-floor Egyptian galleries. The sculptures interpret each artifact's conceptual content, according to one of seven types of relationships, or "resemblances," and are accompanied by short explanatory texts.

Born in the Philippines in 1976, Tuazon received her B.F.A. from Cooper Union, and her M.F.A. from Yale University in 2002.

Background: Drawings from *On the Wrong Side of History*, 2011. Ink on paper; each: 40 $\frac{1}{4}$ x 26 in. (102.2 x 66 cm). © Lan Tuazon

Right: *Monument to Museum Preservation and Collection*, 2011. Wood, linen, Plexiglas, 15 ft. x 17 ft. 4 in. x 23 ft. 3 in. (2.74 x 5.41 x 7.06 m). © Lan Tuazon



Shura Chernozatonskaya

Born Moscow, Russia, 1979

January 27–April 8, 2012



Shura Chernozatonskaya has created two site-specific painting installations for her *Raw/Cooked* exhibition. The first, occupying a wall overlooking the Museum's first-floor Rubin Lobby, consists of more than thirty canvases hung together to create one large-scale work. Each rectangular canvas features three circles arranged to resemble a traffic light, a domino, or a diagram of rhythms common to Latin music. Within this format, Chernozatonskaya plays with shape and color. Taken as a whole, the modular composition evokes a range of associations, including a giant game, a transit system map, or notes on a musical staff.

The second installation, located in the Museum's third-floor Beaux-Arts Court, draws inspiration from the site's distinctive architecture and the nearby European paintings collection. Chernozatonskaya created four diptychs, each responding to one of the European gallery's four themes: "Painting Land and Sea," "Tracing the Figure," "Art and Devotion," and "Russian Modern/Русский Модерн."

Chernozatonskaya was born in Russia in 1979. She graduated from Oberlin College in 2000 and received her M.F.A. from the New York Studio School in 2006. Her studio is in Red Hook.

Above, left: Installation view of *Domino*, 2011. Oil on canvas; 34 panels, each: 15 x 30 x 3 in. (38.1 x 76.2 x 7.6 cm). © Shura Chernozatonskaya

Above, right: Installation view with *Russian Modern I*, 2011 (left), and *Russian Modern II*, 2011 (right). Oil on canvas; each: 118 x 75 x 1 1/2 in. (299.7 x 190.5 x 3.8 cm). © Shura Chernozatonskaya

Right: Installation view of *Land*, 2011. Acrylic and watercolor on canvas, 78 x 44 x 2 in. (198.1 x 111.8 x 5.1 cm). © Shura Chernozatonskaya



Heather Hart

Born Seattle, Washington, 1975

April 13–June 24, 2012



Heather Hart's *The Eastern Oracle: We Will Tear the Roof Off the Mother*, the fourth project in the *Raw/Cooked* series, appears to be a shingled rooftop with a chimney and dormers that has dropped from the sky into the domed Cantor Gallery. Rethinking the concept of an oracle, generally an individual or a shrine through which a deity is believed to offer guidance, truth, and knowledge, Hart constructs a space that invites visitors to search for the oracle within themselves.

The legend of oracles has traditionally been passed from person to person. So too has the technique of roof-building utilized by Hart; as a child she learned this method from her father. *The Eastern Oracle* makes reference to the Museum's ancient Egyptian and African collections and to the Jan Martense Schenck House, a two-room structure built in 1676 that is in the Museum's period room collection.

Hart received a B.F.A. from Cornish College of the Arts in Seattle in 1998 and an M.F.A. from Rutgers University, New Jersey, in 2008. She lives and works in Bedford-Stuyvesant.



Above and right: Installation views of *The Eastern Oracle: We Will Tear the Roof Off the Mother*, 2012. Rooftop, gold, with viewer interaction, 9 x 36 x 20 ft. (2.74 x 10.97 x 6.10 m). © Heather Hart. (Photos: Alexa Hoyer)

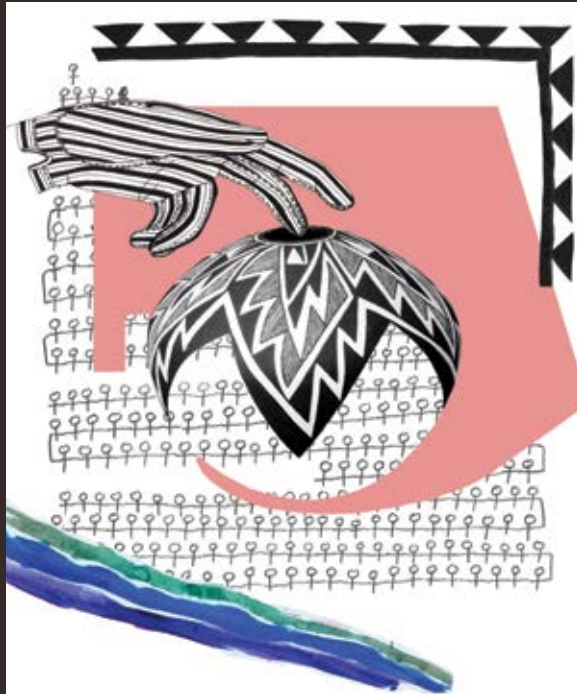


Right: Interior views of *The Eastern Oracle: We Will Tear the Roof Off the Mother*, 2012. © Heather Hart. (Photos: Alexa Hoyer)

Ulrike Müller

Born Vienna, Austria, 1971

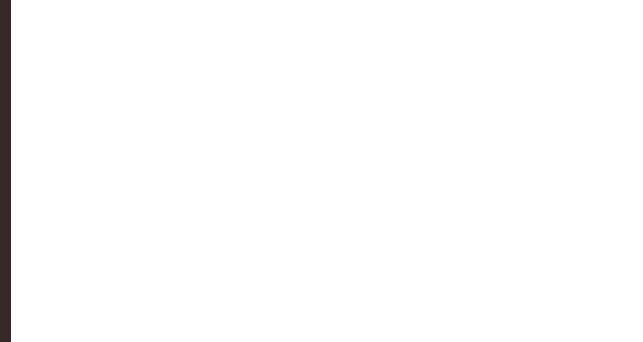
June 29–September 16, 2012



Ulrike Müller's *Raw/Cooked* exhibition, *Herstory Inventory*, is a two-part, collaborative project. The first is inspired by the inventory of the extensive T-shirt collection housed at the Lesbian Herstory Archives, a grassroots organization in Park Slope. Müller distributed the T-shirt descriptions to collaborators, including feminists and queer artists, instructing them to translate the words into new images; the result, *100 Feminist Drawings by 100 Artists*, is on view here.

For the project's second segment, Müller turned her attention to the Museum's collection. She chose five key words that appear frequently on the inventory list and refer to lesbian, feminist, and queer symbolic imagery: flower, hand, rainbow, triangle, and axe. Using these terms to search the Museum's collections online, Müller selected objects for display, accompanied by her written commentaries. *Herstory Inventory* began in the fifth-floor elevator lobby and extended to the lobbies on the fourth, third, and second floors.

Müller graduated from the Academy of Fine Arts, Vienna. Her studio is in Sunset Park.



Opposite page: Ulrike Müller, Photoshop composite of exhibited works by Nancy Brooks Brody, Robin Hustle, an unknown Fante artist, Alma W. Thomas, and Lucy Martin Lewis

This page, top to bottom: Fifth-floor, fourth-floor, third-floor, and second-floor installation views of *Herstory Inventory*, 2012. © Ulrike Müller

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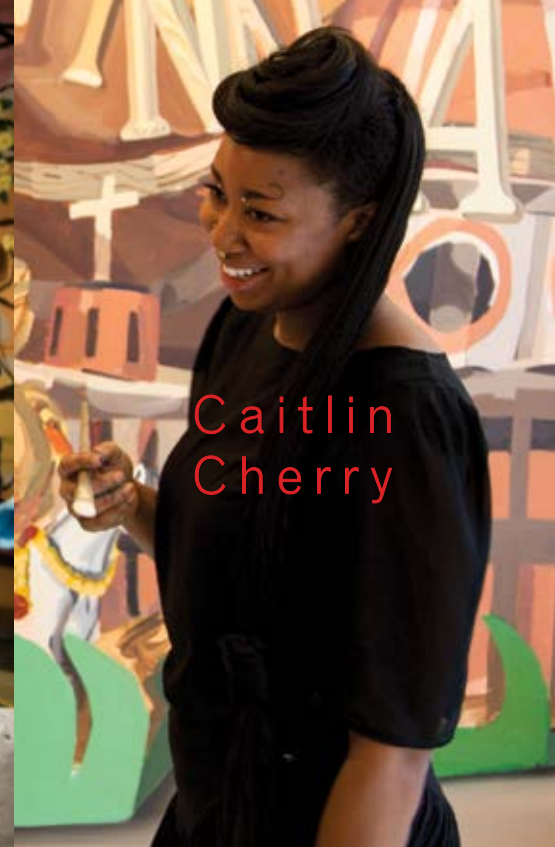
Duron
Jackson



Marela
Zacarias



Michael
Ballou



Caitlin
Cherry

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Duron Jackson

Born New York City, 1965

November 16, 2012–February 10, 2013



For his *Raw/Cooked* presentation, Duron Jackson has created *Ruminations*, an installation that invites viewers to contemplate themes of race and power and their role in shaping past and present American culture. The act of contemplation is suggested by a formal, parlor-like space centered on a large chair facing a portrait bust of an African man by the American sculptor Malvina Hoffman (drawn from the Museum's permanent collection). The installation is a study in contrasts: the chair's unyielding angles play against the organic curves of the sculpture, while the predominantly white dominoes that cover the chair find their counterpoint in the black dominoes of the platform.

By including Hoffman's piece, *Senegalese Soldier* (1928), Jackson brings the black male body into context with his nearby *Blackboard Paintings* series. The paintings' seemingly abstract subjects are in fact renderings of the floor plans of specific prisons around the United States. Jackson's painting *Devil's Exit* reinforces the human presence in *Ruminations*'s stark and geometric environment, adding intimations of violence. Jackson lives in Bedford-Stuyvesant and keeps a studio in Clinton Hill. He received an M.F.A. from Bard College in 2010.



Left: Installation view of *Ruminations*, 2012. © Duron Jackson

Right: *Rikers Island Jail, NY*, 2010. Graphite and blackboard paint on wood panel, 36 x 24 in. (91.4 x 70 cm). Collection of the artist. © Duron Jackson. (Photo: Ricky Day)

Marela Zacarias

Born Mexico City, Mexico, 1978

February 1–April 28, 2013

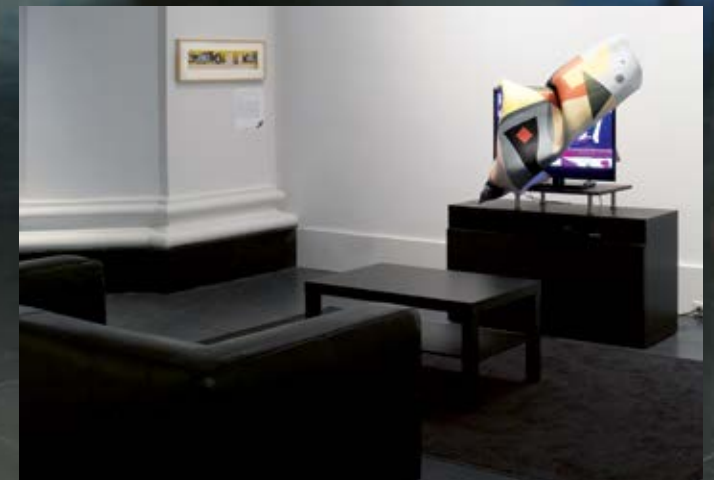
For her *Raw/Cooked* project, entitled *Supple Beat*, Marela Zacarias has created four sculptures that interact with architectural elements in the Museum's first floor. The project was inspired by the Williamsburg Murals, commissioned in 1936 by the Works Progress Administration (WPA) for a housing project in Williamsburg, Brooklyn. Currently on view in the Museum's Counter Café, the murals have been on loan to the Museum since their restoration in 1990. Originally created for display in the Williamsburg Houses' communal areas, they were intended to provide residents with visual pleasure and relaxation. The artists' use of abstract forms countered the representational imagery then common to public art.

Zacarias pays tribute to both the formal and social aspects of the murals. Employing vivid colors and undulating forms that suggest movement, the sculptures highlight the murals' original goal of providing respite and delight in a public setting, and their continued relevance today. Zacarias admires the resilience represented by the murals, evidenced by both their survival and their creation during the Great Depression. Her sculptures are named after different locations of the Williamsburg Houses.

Zacarias was born and raised in Mexico City and currently lives and works in Brooklyn. Her studio is in Gowanus. She holds an M.F.A. from Hunter College (2012) and a B.A. (2000) from Kenyon College.

Background: Installation view of *163–213 Manhattan*, 2013 (left) and *202–254 Graham*, 2013 (right). Wood, window screen, joint compound, acrylic paint; respectively: 81 x 120 x 24 in. (205.7 x 304.8 x 61 cm) and 97 x 72 x 24 (246.4 x 182.98 x 61 cm). © Marela Zacarias

Right: Installation view of *122–192 Bushwick*, 2013. Wood, window screen, joint compound, acrylic paint, TV, furniture, dimensions variable. © Marela Zacarias



Michael Ballou

Born New York City, 1952

April 12–July 7, 2013



Left: Installation view of *Go-Go*, 2013. Acrylic board, monofilament, wire, plastic cups, rug, dimensions variable. Soundtracks: Kurt Hoffman and David Scher. © Michael Ballou

This page: *Dog Years*, 2013. Blue foam, urethane foam, plaster, paint, dimensions variable. Collection of the artist and Larry Greenberg, Marilyn Minter, Judy Murphy, RN, and Joyce Pensato. © Michael Ballou



Michael Ballou has created three whimsical installations connected by his fascination with the appearance, behavior, and inner lives of animals. By inserting his works into unconventional locations throughout the Museum, Ballou disrupts the institutional context, creating poetic spaces for contemplation. His simple materials and techniques reflect an understated, DIY aesthetic.

Go-Go, taking its title from a friend's Boston terrier, features a shadow puppet suspended in the fifth-floor elevator lobby. The space is further transformed by music and the play of theatrical and natural light. Visitors may relax under the gaze of *Go-Go*, whose face is cast in shadow on the walls.

Drawn to the disparate objects housed in the Luce Visible Storage • Study Center, Ballou added to its collections a group of his *Pencil Holders*, small ceramics resembling headless creatures. The installation includes texts produced by six writers, accessible through QR codes.

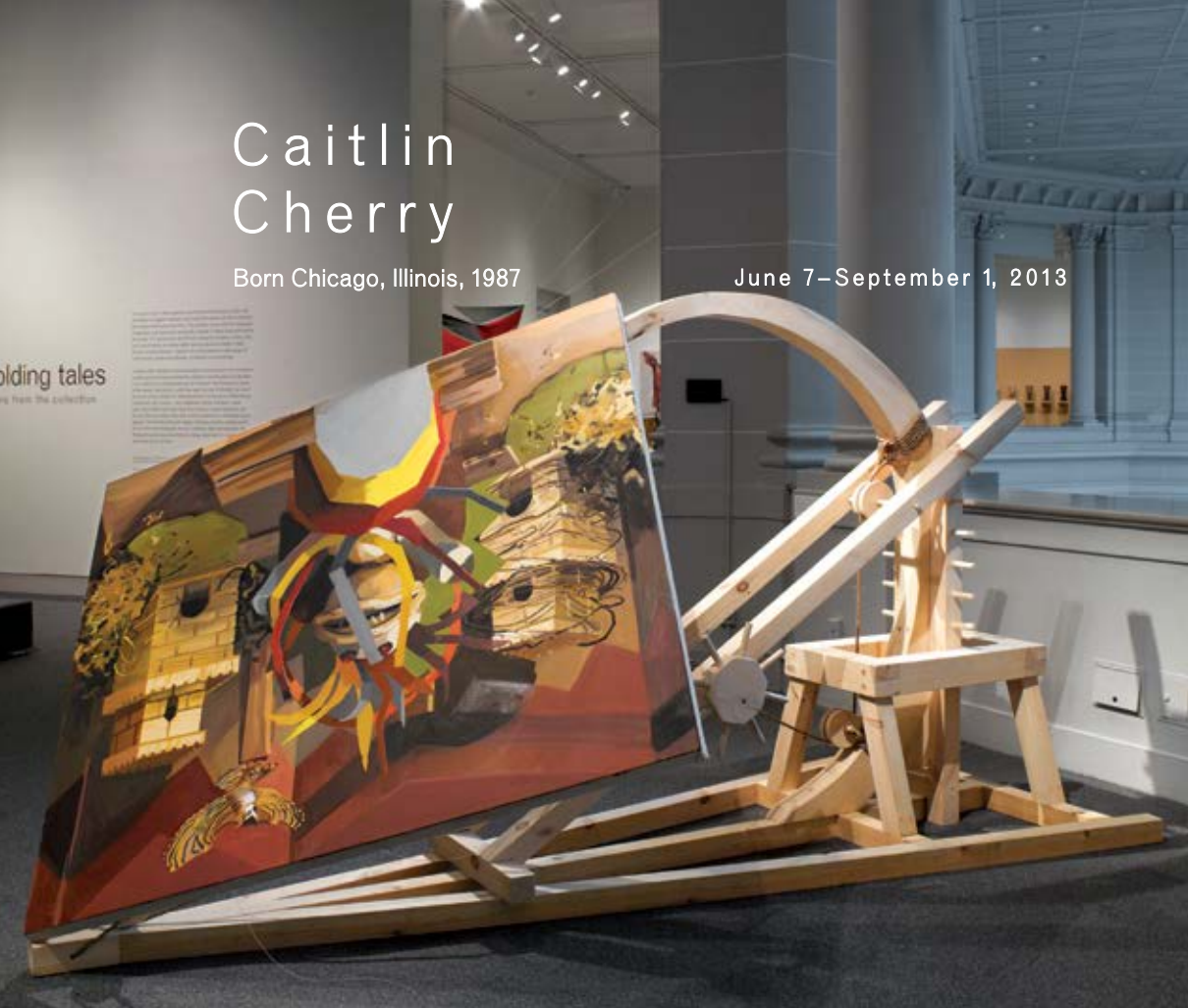
In the fourth-floor Decorative Arts galleries, *Dog Years* takes over a floor-to-ceiling vitrine that formerly held a writing desk. Ballou fills this space with dog head sculptures, part of his *Animal Heads* series.

Ballou grew up in Saint Louis and received a B.F.A. from the Minneapolis College of Art and Design. He has lived and worked in Williamsburg since 1983.

Caitlin Cherry

Born Chicago, Illinois, 1987

June 7–September 1, 2013



For her *Raw/Cooked* project, titled *Hero Safe*, Caitlin Cherry has produced three installations sited in two locations: the fourth-floor Contemporary Art Galleries and the arcade near the Museum's front entrance. Each installation includes a large wooden structure modeled on a war machine sketched but never realized by Leonardo da Vinci, and a painting by Cherry, poised as though being launched into space. Their titles play on some of Leonardo's best-known paintings, while the project title *Hero Safe* refers to a military term for preventing the accidental detonation of explosives.

In a hybrid practice that combines sculpture and painting with references to art history and the present day, Cherry connects diverse categories and methods. She begins each painting by making a small three-dimensional model, which serves as a sketch that she translates onto the canvas with paint. She often depicts fanciful creatures, which she calls "golems." Somewhat cartoon-like, these figures appear to play shifting roles in an imagined narrative. Occupying the Museum, an institution devoted to preserving and presenting art, her installations also playfully suggest the ability to inflict damage on what could be regarded as a bastion of cultural authority.

Born in Chicago in 1987, Cherry received her B.F.A. from the School of the Art Institute of Chicago in 2010 and her M.F.A. from Columbia University in 2012. Her studio is in Sunset Park.

Above left: *Dual-Firing Trebuchet Artcraft "Virgin on the Rocks,"* 2013. Oil on canvas with wood and rope construction, overall dimensions variable. © Caitlin Cherry

Above right: *Dual-Capable Catapult Artcraft "Your Last Supper, Sucker,"* 2013. Oil on canvas with wood and rope construction, overall dimensions variable. © Caitlin Cherry

Right: Detail of *Dual-Loading Crossbow Artcraft "Chateau Death Row,"* 2013. Oil on canvas with wood and rope construction; painting: 60 x 48 in. (153.4 x 121.9 cm). © Caitlin Cherry

