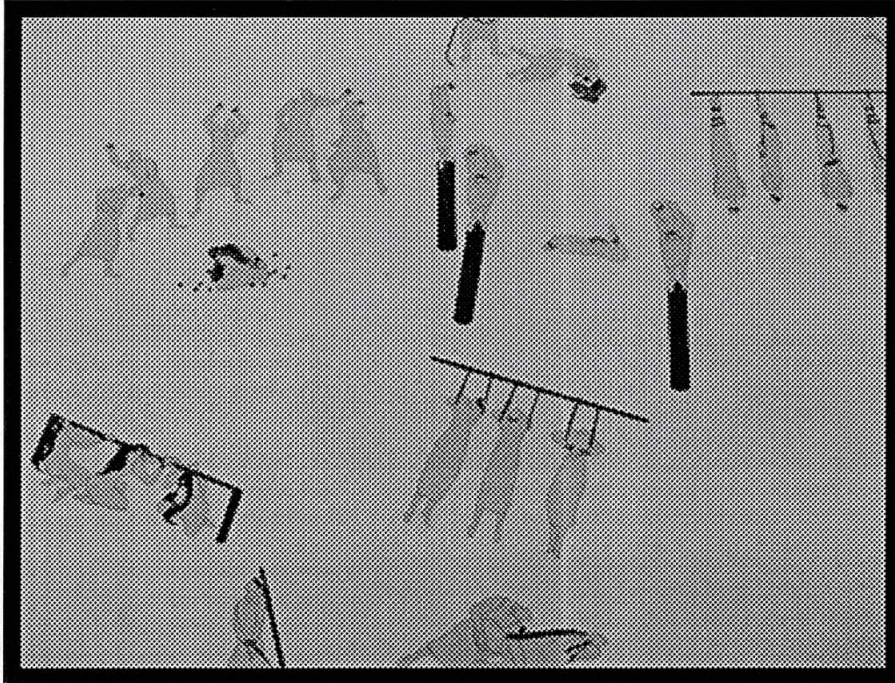


Sunday, April 29 Hanayasa Odori (Flower Hat Dance) Parade for Families, Japanese Folk Dance Institute of NY, Lily Pool Terrace, 5:00

Sunday, April 29 Akim Funk Buddha's Urban Tea Ceremony with Laraaji and Kazuma G. Motomura, Japanese Ritual Meets Classic Hip-Hop, Cherry Esplanade Stage, 5:00

In the Neighborhood



Parastou Forouhar, detail, "Thousand and One Day," 2003, wallpaper drawings (digital)

GLOBAL FEMINISMS

Brooklyn Museum of Art

Elizabeth A. Sackler Center for Feminist Art

Morris A. and Meyer Schapiro Wing, fourth floor

Morris A. and Meyer Schapiro Wing, Cantor Gallery, fifth floor

200 Eastern Parkway

Through July 1

Closed Monday & Tuesday

Suggested donation: \$8

Combined Art & Garden ticket for Brooklyn Museum and Brooklyn Botanic Garden: \$14

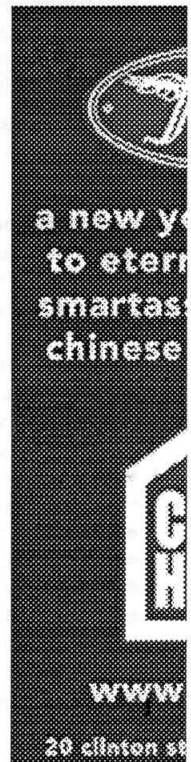
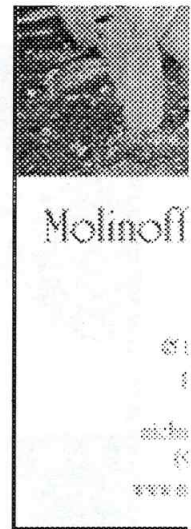
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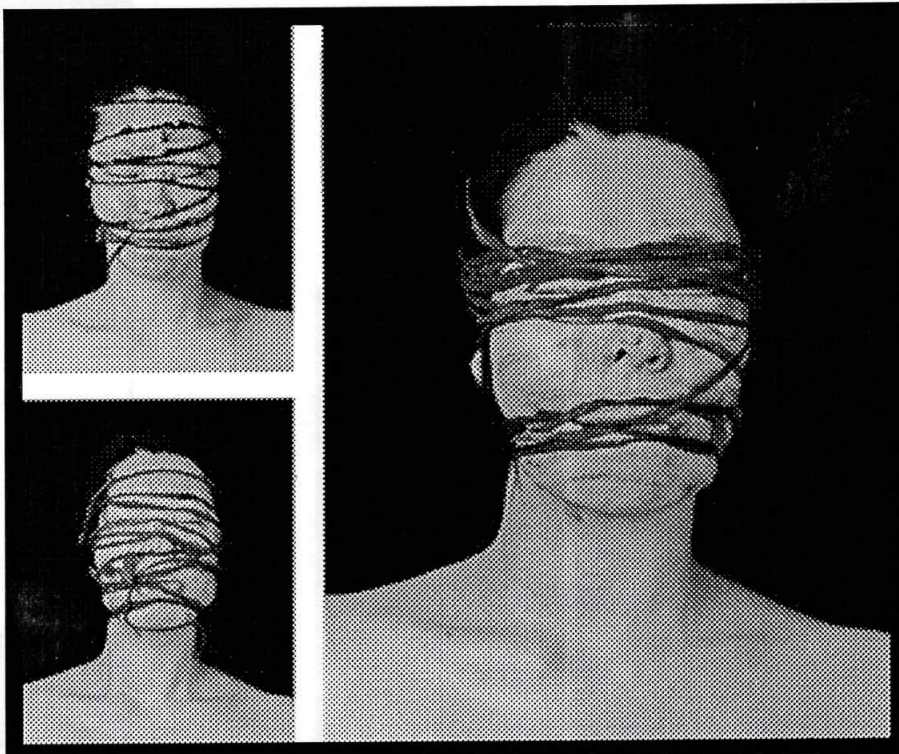
http://www.brooklynmuseum.org/exhibitions/global_feminisms



In 1977, the Brooklyn Museum hosted "Women Artists: 1550-1950," a retrospective on the history of women in art. Thirty years

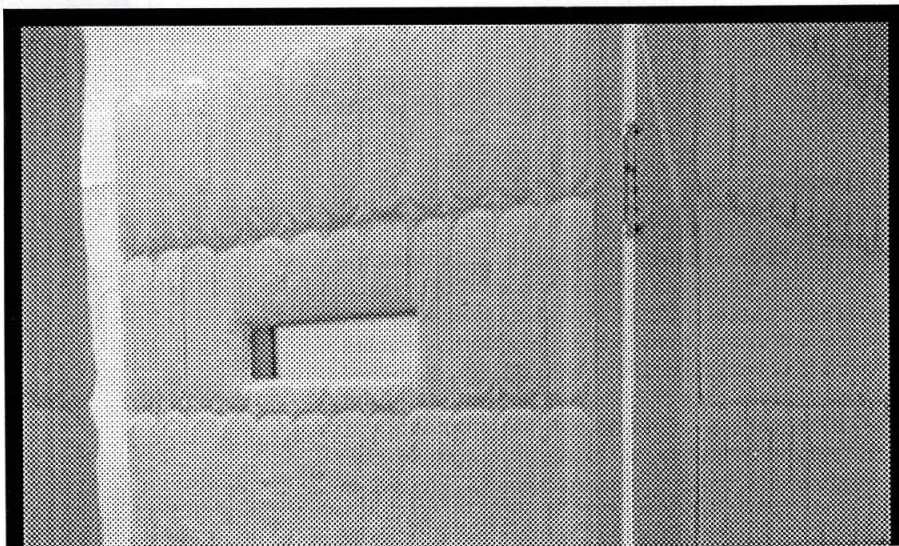
later, the museum, in conjunction with the opening of the Elizabeth A. Sackler Center for Feminist Art, has put together "Global Feminisms," which features the work of eighty-eight women from twenty-five countries, all born since 1960, with all pieces from the 1990s through to today, examining the current state and future of female artists from around the world. The wide-ranging collection is arranged thematically, divided into "Life Cycles," "Identities," "Politics," and "Emotions," and often includes artist statements in which several of the participants point out that their art is not necessarily "feminist" in nature; it is simply art.



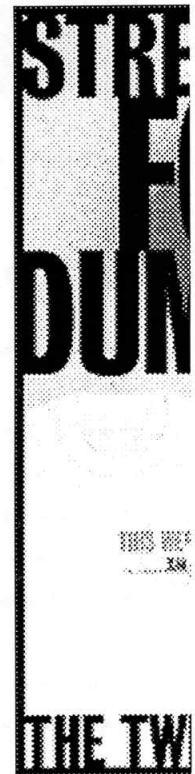


Ryoko Suzuki, "Bind," 2001, lambda print

For "Encyclopedia of Pleasure," Ghada Amer selected sentences relating to women's sexual pleasure from the banned Muslim medieval manuscript GAWAMI AL LADA and embroidered them in gold leaf on slipcovers, placing them over fifty-seven boxes. From the time she was a child, Oreet Ashery envisioned herself as male; in "Self-portrait as Marcus Fisher I," she is seen dressed as an Orthodox man but exposing one of her breasts, revealing her physical reality. Angela de la Cruz comments on the nature of art and the artist in "Self," which features an oil painting on the wall, along with a chair in front of it on which sits a twisted version of the same painting. Around a dark curtain in a black box room, Iskra Dimitrova's "Thanatometamorphosis" consists of a black cast of the artist's body lying dead in a glass pool. In her Back to Nature series, Annika von Hausswolff takes pictures of staged scenes involving violence against women, including one in which a partially naked body lies dead in the woods. At first, Parastou Forouhar's wallpaper installation "Thousand and One Day" appears to be a cheerful collection of fun drawings, but a closer look shows them to be numerous ways women have been beaten, tortured, and killed, many based on actual events. "I definitely stand for the universal idea of equality of rights and chances between women and men," Forouhar writes in the wall text. "As long as the real situation of women in many parts of our planet is far away from this idea, I'll be a feminist."

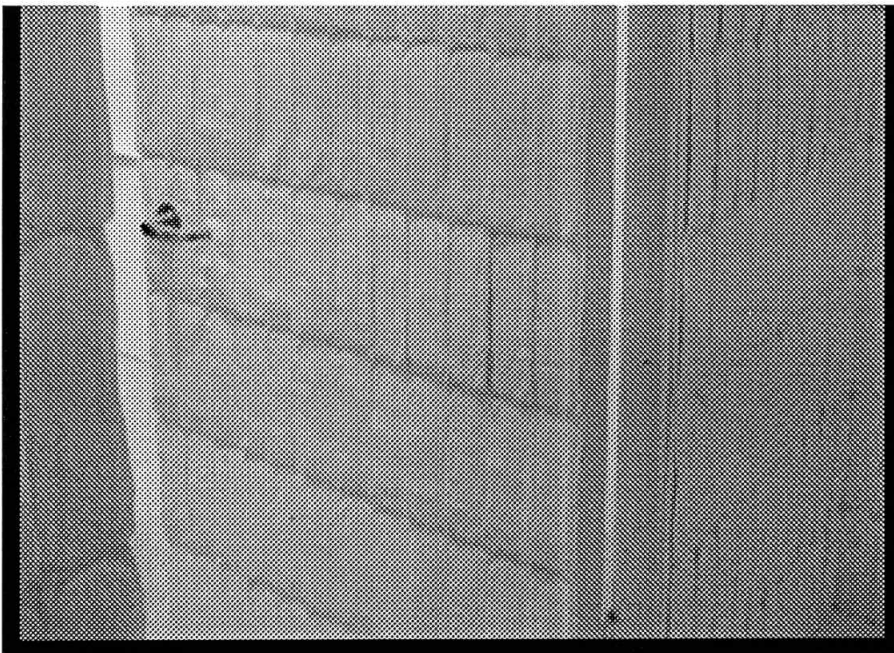


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THIS WEEK

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Priscilla Monge, "Room for Isolation and Restraint," 2000, installation with sanitary napkins inside a wood-framed structure

In the video "Who Can Erase the Traces?" Regina José Galindo walks through the streets of Guatemala City carrying a bowl of blood; occasionally she stops, places her bare feet in the bowl, and then continues on, leaving behind a trail of bloody footprints. In "Skin," she shaves off all her hair in public, then walks naked over a bridge. Sigalit Landau's "Barbed Hula," seen last summer at P.S. 1's "Into Me / Out of Me," shows the artist using a circle of barbed wire as a hula hoop, ravaging her body. In Catherine Opie's "Self-portrait/Nursing," also currently on view in the Guggenheim's "Family Pictures" exhibit," the artist, with the word "pervert" carved into her skin, is breast-feeding a child. In Patricia Piccinini's "Big Mother," a large ape becomes the wet nurse for a human baby bringing to mind evolution as well as motherhood. Tanja Ostojic's installation "Looking for a Husband with an E.U. Passport" details her attempts to find a man willing to marry her so she can get a passport. In her Bind series of photographs, Ryoko Suzuki creates a harrowing version of "The Three Little Pigs" by tying her eyes and mouth up with blood-soaked pigskin, looking like a torture victim in a very different kind of fairy tale. In "Washing the River," Yin Xiuzhen documents a performance in which she enlists people to help her wash off a huge block of ice and then lets it melt back into the river from whence it came. And in "Room for Isolation and Restraint," Priscilla Monge invites people to put on shoe covers and step into a padded white room – but in this case, the walls, floors, and ceilings are covered in white sanitary napkins. Lee Bul perhaps summarizes the exhibition best in the text accompanying her "Ein Hungerkünstler" installation: "If my work addresses or makes use of my experiences and perceptions of the world as a woman, then that's because my gender is an inescapable part of who I am, and it necessarily plays a part in shaping my aesthetic concerns and methods. But it is by no means the only or the most important factor."

