

# BLAKE ZIDELL & ASSOCIATES

For Immediate Release  
November 2, 2016



## **BRIC PRESENTS “BRIC BIENNIAL: VOLUME II, BED-STUY / CROWN HEIGHTS EDITION,” NOVEMBER 10 – JANUARY 15**

### **Second Brooklyn Biennial Features Work Of Over 40 Artists Across Four Brooklyn Cultural Institutions Including BRIC, Brooklyn Public Library, FiveMyles and Weeksville Heritage Center**

**BRIC** is pleased to present the *BRIC Biennial: Volume II, Bed-Stuy/Crown Heights Edition*, the largest and most ambitious exhibition organized by BRIC to date. This second edition of this initiative will be centered at BRIC House, with portions of the show also on view at important cultural institutions and art spaces in the neighborhoods covered by the show: the main branch of the **Brooklyn Public Library**, **FiveMyles**, and **Weeksville Heritage Center**. For the second edition of the BRIC Biennial, the focus is on artists based in the rapidly changing neighborhoods of Bedford-Stuyvesant and Crown Heights.

Curated by **Elizabeth Ferrer**, Vice President of Contemporary Art, BRIC; and **Jenny Gerow**, Assistant Curator, the work of hundreds of artists based in Bedford-Stuyvesant and Crown Heights were reviewed in order to select the approximately 40 included in this exhibition. The bulk of the BRIC Biennial will be exhibited at BRIC House and will focus on the theme “Affective Bodies,” drawing from affect theory, which places emphasis on bodily experience rather than on learned knowledge. Artists exhibited at Weeksville Heritage Center will be grouped under the theme “The Lived City,” considering how people’s lives and experiences endow urban spaces with emotional resonance. The exhibition at the main branch of the Brooklyn Public Library, “Translations and Annotations,” will include the work of artists who use existing texts and documents as source material. By processes of alteration, annotation, translation, and reinterpretation, these artists endow these texts with new, emotional quality, relevant to their lives and to the time in which we live. And finally, FiveMyles will present “In Flux,” a series of performance artists.

Overall, the BRIC Biennial highlights the significance of Brooklyn as the place where New York artists create work and develop their careers. By focusing on a small geographic area, comprehensive research can be undertaken on artists in the selected neighborhoods, highlighting those who are making important creative contributions with their work.

Given BRIC’s focus on providing platforms for Brooklyn’s emerging and mid-career artists, and the vast changes that have occurred in the borough these past few years, this theme highlights artists who address the lived experience of these neighborhoods. BRIC’s curatorial commitment has been to showcase a wide range of artists, from those who have lived in these neighborhoods their whole lives to recent arrivals, all negotiating the fraught space of community upheaval.

An opening reception will take place on Wednesday, November 9 from 7-9pm at BRIC House. Tours of the exhibition for individuals and groups will be available on Wednesdays at 10:30am and 11:30pm.

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## **“Affective Bodies”**

**BRIC House** (647 Fulton St, Brooklyn)

**November 10, 2016 – January 16, 2017**

An immersion in the world’s rhythms would be one way to summarize the task of representing shared affect. To pay attention to the “affective” is to see how my body negotiates yours as we pass each other on the street; it is to notice how a neighborhood changes imperceptibly; it is to be aware of how our identities shape our everyday experiences of the world. The term “affect” is an attempt to describe all of the minor, often unnoticed, shared experiences of living in our bodies and in our communities. An emphasis on the affective allows us to track some shared thematic concerns, among them, how we respond to our environment, and to each other.

Participating artists at BRIC House include: Lala Abaddon | Aisha Tandiwe Bell | Jen Bervin | The Black Lunch Table | Brooklyn Hi Art Machine | Brandon Coley Cox | Zachary Fabri | Rachel Frank | Aaron Gilbert | Asuka Goto | Phoebe Grip | Ilana Harris-Babou | Maria Hupfield | Sara Jimenez | Rachelle Mozman | Kambui Olujimi | Nkiruka J. Oparah | Rachel Ostrow | Macon Reed | sol'sax | Jakob Kudsk Steensen | William Villalongo

## **“Translations and Annotations”**

**Brooklyn Public Library, Central Library** (10 Grand Army Plaza, Brooklyn)

**November 16, 2016 – January 31, 2017**

“Translations and Annotations” brings together five artists who document the personal and political possibilities of reading and drawing upon existing texts as artistic practices. The artists displayed in the Central Library use existing texts and documents as source material that they reinterpret, annotate, and translate to reflect on issues like personal loss, social issues, and reimagining the self. In conversation with the exhibitions at BRIC House and Weeksville Heritage Center, these artists explore the affective dimensions of textuality by putting on display the marginalia produced in the process of reading, which map the reader’s own references and critique. These artists also pursue tactics of appropriation and reinvention, while considering forms of writing and reading that have emerged with the advent of the digital. With the ability to hyperlink and tag, and the emergence of electronic databases that are supplying physical libraries, the experience of writing and reading becomes pointedly personal, refusing the perceived linearity of the bound book.

The exhibition at the Brooklyn Public Library also includes a Special Project by photographer Hidemi Takagi, a study of the central role of barbershops in African American urban neighborhoods.

Participating artists at Brooklyn Public Library, Central Library include: Kumasi J. Barnett | Aaron G. Beebe | Asuka Goto | | Hidemi Takagi | Chris Nosenzo

## **“In Flux”**

**FiveMyles** (558 St Johns Pl, Brooklyn)

**All Performance take place at 7pm and are FREE**

**Daydream Anthology**, November 11

Conceived, designed and performed by Maiko Kikuchi, several short stories are told through puppetry, light, and objects.

**Sad King**, November 12

Choreographed and performed by Malik Nashad Sharpe. In his new solo dance piece the choreographer/dancer has removed all visible source material in an attempt to create theory and political content with the body.

**Woolgatherers**, November 18

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Inspired by Patti Smith's artistry and performed as a reimagined music concert, this fantasy performance piece is part of a trilogy devised by Asylos. Written by: Asylos, director: G.J. Dowding, music director: Virginia Rupert, Video Design: Teresa Braun and Yael Shavitt

## **Prism, Mirror, Lens**, November 19

Conceived and performed by Kiowa Hammons and Daonne Huff, with sculptural works by Ethan Green Through futurist sounds, film, and movement, as well as the words of science fiction writers and the style of Afrofuturism, Hot Hands explores our shifting identities in times of transformation and gentrification.

## **Carrefour**, November 26

Conceived and performed by Renegade Performance Group. Part installation, part choreographed movement, the work concentrates on the stories of Crown Heights and on the future of the neighborhood through film and media.

## **Three Movement Performances**, December 2

Performed by 25:25 PROJECT: Andrea Haenggi, Bell and Clixby and Sari Nordman, the evening presents a work-shop performance that brings together people, plants and audience; a mediation on the different states of the body, and an exploration of women's ancient role as goddesses and priestesses.

## **Motherwit**, December 3

Words and wisdom from fierce poets talking motherhood and modern life with Keisha-Gaye Anderson, JP Howard and Vanessa Martir.

## **Concert**, December 9

Moments from the artist's forthcoming album, a musical tapestry of fevers and stories of disease, circles and possibility. Music composed and performed by electric guitarist Grey McMurray.

## **Future Perfect**, December 10

Two researchers from the future find themselves stranded in pre-historic times and struggle to make the best of their lives with the Cro-Magnons. Written by Adam Scott Mazer, directed by Dan Rogers. Presented by AntiMatter Collective

## **Maelstrom**, December 3 - 11

FiveMyles will present a Special Project, the exhibition of *Maelstrom*, featuring new paintings by **Jonathan Allen**.

Participating artists at FiveMyles include: Jonathan Allen | Keisha-Gaye Anderson | Anti/Matter Collective | Asylos Company | Bell and Clixby | Hot Hands | Andrea Hengs | Maiko Kikuchi | Grey McMurray | Sari Nordman | Renegade Performance Group | Malik Nashad Sharpe

## **"The Lived City"**

**Weeksville Heritage Center** (158 Buffalo Avenue, Brooklyn)

**November 12, 2016 – January 6, 2017**

In taking up the theme of "The Lived City," the exhibition at Weeksville Heritage Center focuses on artists whose work addresses themes of community, the city, and the affective infrastructures that shape the negotiations of public space. Art works include celebrations of black life and community, reflections on violence and the penal system, and manifestations of popular culture.. These works blur the boundaries between

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the white cube of the gallery and the thriving culture of Brooklyn's streets, and provide nuanced insights into what it means to share this city with each other.

Fittingly, the site of the exhibition, the Weeksville Heritage Center, represents one of the oldest free African-American communities in the United States, pre-dating the Civil War, and serving as a center for social justice and abolition organizing in the 19th century. Bedford-Stuyvesant and Crown Heights later became predominantly African-American neighborhoods with a rich cultural legacy from the jazz era of the 1930s to the thriving hip hop and underground performing arts scene of today. The exhibit at Weeksville is reflection of this history through contemporary artists who live and work in the neighborhood.

Participating artists at the Weeksville Heritage Center include: Chloe Bass | The Black Lunch Table | Adrian Coleman | Adama Delphine Fawundu | Russell Frederick | Duron Jackson | Olalekan Jeyifous | Mckendree Key | Baseera Khan | Stan Squirewell | sol'sax

## **ASSOCIATED PUBLIC PROGRAMS**

In conjunction with the exhibition, these public programs are free and open to the public.

### **The Black Lunch Table Wikipedia Edit-a-thon**

Led by BRIC Biennial artists Heather Hart and Jina Valentine this genre-specific Wikipedia edit-a-thon will create, update, and improve Wikipedia articles focused on the lives and works of black artists who are local to the Bed-Stuy/Crown Heights community. Open to all!

- Sat, Nov 16 at 6-9pm at Weeksville
- Sat, Dec 10 at 1pm at BRIC House

### **The Black Lunch Table Recording Session at Weeksville**

This project provides food and a space to hold conversations about the intersection of aesthetics and politics while working as artists of color within the contemporary art world. This recording session will be added to an ongoing archive that addresses the silences within the canon of art history and criticism about the lived experience and production of artists from the African diaspora.

Sat, Nov 12

12pm | #Blacklivesmatter Roundtable – open to all.

4pm | Open to artists, educators, and art and art history students of the African Diaspora, to discuss issues directly affecting their community.

### **Hammer of Witches, Pears of Anguish: Discussion and Workshops** at BRIC House

Artist Macon Reed and guests explore the persecution of witches throughout history and their relation to the rise of capitalism and our bodies and imaginations.

Fri, Nov 11 | 7pm

**Witch Hunts Past, Present, Future:** A conversation with author Silvia Federici.

Wed, Dec 7 | 7pm

**Mugwort Magic:** Plant medicine for healing in and out of time, with Sabina Ibarrola.

Sat, Dec 17 | 3pm

**Embodying Healing:** A workshop of participatory movement and dance.

### **Bodies in Motion: An Afternoon of Dance and Performance Art** at BRIC House

Sat, Dec 17 | 1 – 5pm

Performances by Jonathan Allen and Maria Hupfield.

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## ***In Flux Performances***

November 11 – December 10; Fridays and Saturdays at 7pm

A series of performances including dance, theater, puppetry, spoken word and music.

## **Closing Reception for *Maelstrom*** at FiveMyles

Sun, Dec 11 from 4-7pm

Celebrate Jonathan Allen's exhibition of paintings.

## **The Book of Everyday Instruction, Chapter Five: Protect and Preserve** at Weeksville Heritage Center

A lecture-performance by Chloë Bass describing experiences of safety in St. Louis during the summer of 2016, compiled from interviews with approximately 20 diverse St. Louis residents, and material from the artist's personal life. Includes a visual presentation of images of people in safe spaces in St. Louis, shot by the artist, in contrast with iconic images from the Civil Rights Movement and Black Lives Matter.

Fri, Dec 2 | 7pm

## **Additional Information About A Selection of Participating Artists**

**Aaron Gilbert's** paintings reflecting moments of profound intimacy even among persons involved in banal tasks. In *Citibank*, a man presses his face and hands against the glass window at a teller's counter provoking a fleeting moment of connection.

Those resonances that circulate about and between bodies and worlds are also expressed in an installation by **Nkiruka Oparah**, a first-generation American whose parents are from Nigeria. It includes an item of clothing from each parent suspended on a clothes line; and a piece of white cloth representing the artist. She projects images mined from the Internet onto the fabric, creating a digital collage that acts as a critique of her parents' Nigerian culture and imagines connections and contradictions across geographies, cultures, and generations.

Many artists conjure the body as a kind of vessel, a repository of family and cultural history, of myth and ritual. **Sara Jimenez**, whose family is divided between the Philippines and the United States, constructs work out of furniture from her family home, often subjecting her materials to chemical processes that become a visual index of change. For one sculpture, Jimenez wraps a chair in traditional Philippine pina fabric that she has soaked in rusted water. Suspended from the ceiling, the chair becomes a kind of specter evoking the impossibility of returning to an earlier time or place. For Jimenez, chemical processes that generate change, growth or decay in materials, become a perfect metaphor for a family's history as it undergoes geographic migrations, birth, and death.

**sol'sax** also uses clothing to create renditions of a site-specific installation he has created since 2002, *These hand me down black and blue jenes have been rapped rocked and rolled in the blues*.<sup>1</sup> Made from used pairs of jeans donated by members of BRIC's staff and others, his monumental installation climbs a structural pillar in the gallery, some 18 feet in height. Blue jeans have symbolized at one time or another the frontiersman, the miner, the counterculture generation of the 1960s, youth, and here, the individuals who have worn them. The artist's title and word play on jeans/genes and his embellishments that endow them with the appearance of stuffed figures, ultimately casts this work as a commemoration of African Americans and their history – the artist evokes the blues, the black-and-blue of slavery and of police brutality, hand me downs and the culture of survival, and the DNA thread of a race of people.

**William Villalongo's** "black" figures as he has called them, take into account both biological and cultural DNA. In earlier paintings and mixed-media works, Villalongo aimed to reframe master narratives about Western art, often inserting African figures or artwork into his compositions. Here, he presents a series of single black heads, made by hand-cutting velour paper layered over white backgrounds. These figures fuse spiritual practices, politics, and concepts of the self-drawn from past and present. One triangular face is inspired by Yoruba Gelede masks used in ritual dances performed to placate ancestors who hold the balance of nature in their hands. The raised hands in this image also make a pointedly contemporary political reference, to the

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upward turned hands of the Black Lives Matter movement. They become a gesture of ritual, an emblem of protest, and a vision of sheer humanity beyond the specificities of time and place.

**Kambui Olujimi** extends the dialogue about human relationships about “those intensities that pass body to body” into the sphere of community. He has produced over 100 watercolor portraits of Catherine Arline, a beloved figure and activist in his Bed Stuy community who passed away in 2014. Repeatedly putting hand to paper, Olujimi enacted a form of solemn memorialization, of remembering again and again. In evoking Arline he also references her passion for helping people and work to revitalize the Bed Stuy community, in contrast to the process of gentrification that acts to strip away community and historical memory. Part of his Solastalgia series, Olujimi refers to a term coined by philosopher Glenn Albrecht to define the feeling of homesickness when one is still home. This helpless feeling is also evoked in a large installation in the main gallery, of two doors that open into a wall.

The issues of gentrification and the survival of existing communities are also taken up by the **Brooklyn Hi Art Machine** (Mildred Beltre and Oasa DuVerney). Their collaborative art project and community-building tool, *Gentrifiers Anonymous*, is a 12-step program that instructs methods for living among one another. They include seemingly obvious but crucial steps like smiling or making eye contact with people, even strangers one encounters along the street.

Through performance, sculpture, and trap music, **Aisha Tandiwe Bell** explores the challenges of the systematic entrapment of the black body. She draws from a genre of music whose lyrics project grandiose dreams about the traps inherent in drug culture—the prison industrial system, public housing, and poverty—but that don’t necessarily provide an escape. Tandiwe-Bell’s *Tricked Out Traps* are cardboard boxes outfitted in velvet, kente cloth, and the red and white stripes of the American flag that re-insert the human form to complicate the trap mythology. The cloth and colors used to cover her boxes reference one person’s life history—the kente cloth recalls a man’s early back-to-Africa political leanings, a gold-colored branch (or cane) and purple velvet suit cloth reveal his eventual fall into pimping. The artist performs her own storytelling with this trap, a clever manipulations of everyday particulars that offer the personal as a possible way to combat systems of entrapment.

**Zachari Fabri**’s videos consider the importance of formal and informal performativity of a black body in distinct spaces. In *Forget me not as my tether is clipped*, Fabri walks the paths of Marcus Garvey Park in Harlem, his dread locks tied to a large clump of balloons. Along the way, he rids himself of the dreadlocks, an expression in many cultures of religious or spiritual convictions, ethnic pride or a political commitment, Fabri’s transformation becomes a poetic and beautiful gesture. While the performance took place in 2012, the decisions to portray it in 16 mm black-and white-film, reels us into an in-between state where we experience both a visual timestamp of Marcus Garvey’s and Zachary’s relation to the current state of Harlem.

**Rachel Ostrow** and **Lala Abaddon** enlist their bodies and gestures to render abstract, multidimensional forms in painting and photography. Ostrow creates her works on panel by applying and moving around paint with a squeegee; the resulting compositions possess an exponential amount of colors and folds. Abaddon creates her abstract portraits from a highly meditative and repetitious practice of weaving long strips of photographic prints to create images that interweave human faces and patterned motifs. For both artists the process of abstraction lends their work a highly physical and personal result.

**Iiana Harris-Babou** plays with another sort of alchemy of cooking, to wrestle with the eroticism of the black female body. In *Cooking with the Erotic*, Harris-Babou takes Audre Lorde’s seminal essay as a point of departure for a fictive cooking show. Lorde revealed the erotic, a quality that lies within every female, as a source of power. For Harris-Babou, food and objects become a proxy for the body. She transforms the violence and consumption of eroticism at the hands of others by using the TV studio set as an artist’s studio, a safe space for feminine erotic power to transform.

Rituals have the affective potential to relate a sense of community and shared history through gestures. The artist as narrator or facilitator of these gestures humanizes lost or untold stories, ensuring their contemporary relevance. **Jen Bervin**’s conceptually driven works weave together art, writing, science, and life in a complex

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yet elegantly simple ways. During a time of considerable violence against and fear of Muslims in the U.S., Bervin organized a *tiraz* writing workshop, in which native Arabic speaking New Yorkers wrote blessings honoring a loved one in Arabic and English. The artist hand-embroiders these statements on a contemporary version of a *tiraz*, originally a single band of Arabic script embroidered in silk thread on linen. An early Islamic practice, the *tiraz* is given as an honorary gift that offers blessings to a chosen recipient. Bervin's revival of the *tiraz* binds together the sewer and wearer of that garment, allowing for a cultural gesture to affect a greater understanding of one another.

Street photographer **Russell Frederick's** haunting black-and-white portraits of the residents of Bed-Stuy began as a personal project almost twenty years ago to capture quotidian life in his community. He documents the joys and moments of shared solitude as a visual challenge against the aesthetic representations of African-American suffering and narratives of violence that dominate media portrayals of the neighborhood. His subjects often meet the camera's gaze directly, challenging any attempt to objectify them, even as they convey a sense of calm self-possession.

**Adame Delphine Fawundu's** photographic project, *Tivoli: A Place We Call Home* also makes explicit the problems of gentrification and displacement that face the Crown Heights. Against Frederick's classic images of street life, Fawundu's portraits of residents of the Tivoli Towers apartment building represent individuals in the cross hairs of institutional neglect and rapid real-estate development. Her chronicle portrays the lived political-economic realities in the neighborhood by putting a human face on the abstract concepts like "gentrification" and "development."

In **Baseera Khan's** video *The Window*, the artist narrates the ways in which her Crown Heights neighborhood has been "under occupation," and undergone drastic changes in the last few years. Khan's long takes of the view outside her window, intercut with still images of her studio, refuse easy political generalizations or claims to "represent" a broader community. As a relatively recent arrival, her voiceover becomes a meditation on Khan's complicity and fraught task of building a home as a working artist at the cutting edge of processes of gentrification and capitalist exploitation.

In contrast to these up-close documents of life in the neighborhood, **McKendree Key's** *Peripheral Metropolis* gives us interviews with people who live within 60 miles of New York City, but have never made it there. As a New Yorker, Key's projects often address the social and economic divisions of lived space. In this video, her interviewees share what they imagine life would be like in the city but underlying these poignant, sometimes funny, descriptions are recurring fears of being lost or overwhelmed; a sentiment that throws the reality of life in the city into stark relief.

**Duron Jackson's** installation, *Witness*, works with the concept of memorialization and the lived histories of objects. It consists of hundreds of pairs of sneakers donated to him by young men of color who have been racially profiled by the police. The sheer quantity of the sneakers marks the enormity of the problem, while their delicate suspension from the ceiling also references the sight of sneakers hanging over telephone wires, evoking memories of childhood nostalgia even as they mark the precarity of life for young African-Americans in the age of police brutality. The power struggle between the police and African American is switched in Jackson's video installation *Haze*. Jackson forces the audience to walk down a narrow hallway to watch the found security footage, which heightens the audience's relationship to the scene.

**Olalekan Jeyifous** and **Adrian Coleman** both have backgrounds in design and architecture; training they deploy in their representations of the built environments of Bed-Stuy and Crown Heights. Coleman's large-scale watercolors trouble the complex boundaries of public and private space, of real and imagined, through their exploration of derelict lots, buildings in the process of construction, and imagined interior spaces. Jeyifous' dystopian environments create futuristic pairings of the shantytown and the high-rise, mapping concrete and glass onto ruin and neglect.

A Special Project in conjunction with the BRIC Biennial, the Black Lunch Table series is a collaboration between social practice artists **Heather Hart** and **Jina Valentine**. They describe it as the "production of a discursive site;" a space to hold conversations about the intersection of aesthetics and politics while working as

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artists of color within the contemporary art world. The project has grown from early conversations staged as small groups to an ongoing archive that addresses the silences within the canon of art history and criticism about the lived experience and production of artists from the African diaspora. For the Biennial, two separate sessions will be held along with a Wikipedia Edit-a-thon, the first as a conversation between artists, art educators and researchers from the African diaspora to provide a space to address their community directly, and then a conversation about the #blacklivesmatter movement which is open to the public. Their Wikipedia Edit-a-thon follows the task of documenting black artists and their legacies as central contributions to the public history of art.

**Kumasi Barnett's** The Amazing Black Man series works within the genre of the comic book, appropriating the aesthetic to reframe issues like police brutality and racist stereotypes. Drawing on a childhood nostalgia for collecting comic books, Barnett's covers reenvision the simplistic contests of good and evil that often underlie these stories through satire.

In *Lost in Translation*, **Asuka Goto** attempts to translate a novel written by her father in the 1970s from Japanese into English. The process of translation becomes her own journey into a language that isn't hers, as well as an act of textual intimacy with a parent she hardly knew. Goto's marginalia and annotations make explicit the difficulty of thinking across cultural idioms as a diasporic subject. The two languages sit in uneasy juxtaposition on the page, suggesting not only linguistic, but also cultural and political incommensurability as well.

Echoing the desire to memorialize loss, **Chris Nosenzo** describes *Lost Art* as a "catalog of post-modern artworks that have suffered material destruction," serving as the only remaining proof of their existence. However, the piece plays with the genre of the art catalog by blurring the line between fiction (in this case, forgery) and reality, since the attributed artists never created the referenced works. Instead, Nosenzo's tongue-in-cheek catalog is itself a work of art, simultaneously art object and art criticism, original and fake. Similarly, in *Klein- Fünke Comparison*, Nosenzo publishes a series of catalog essays for a fictional exhibition of conceptual artist Yves Klein's work with the oeuvre of Tobias Fünke, a character on the television show *Arrested Development*. To take the comparison seriously is to free Klein from his exalted place in the canon of modern art and make his work more approachable in conversation with mainstream culture.

The Brooklyn Public Library exhibition also includes a Special Project, **Hidemi Takagi's** Barbershops series, photographs documenting the neighborhood institutions of barbershops that are central to public life in Bed-Stuy and Crown Heights as they are under threat from real estate development and rapid gentrification. Takagi's photos capture the sense of style and artistry that the barbers and their clients share, celebrating a predominantly male public culture that has been central to the development of a distinctive Brooklyn aesthetic.

## BRIC BIENNIAL VENUES:

### **BRIC Arts | Media House**

647 Fulton St (At Rockwell Place) | Brooklyn, NY 11217 | [BRICartsmedia.org](http://BRICartsmedia.org) | Free

### **Brooklyn Public Library**

Central Library | 10 Grand Army Plaza | Brooklyn, NY | 11238 | [bklynlibrary.org](http://bklynlibrary.org) | Free

*Translations and Annotations* Opening Reception: Wed, November 16 | 6-8 pm | Dweck Center Lobby, Lower Level of the Central Library

On view through: January 31, 2017

Special project by: Hidemi Takagi

### **FiveMyles Gallery**

558 St Johns Place | Brooklyn, NY 11238 | [fivemyles.org](http://fivemyles.org) | Free

*In Flux*, performances take place: November 11 – December 10

Special project by: Jonathan Allen, on view from December 3-11

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The gallery will present a series of performances as well as an exhibition of paintings by Jonathan Allen called *Maelstrom*. For a complete schedule, visit [fivemyles.org](http://fivemyles.org).

## **Weeksville Heritage Center**

158 Buffalo Ave | Brooklyn, NY 11213 | [weeksvillesociety.org](http://weeksvillesociety.org) | Free

*The Lived City* Opening Reception: Sat, November 12 | 6:30-9pm

On view through: January 22, 2017

Special project by: The Black Lunch Table (Heather Hart & Jina Valentine)

## **ABOUT BRIC**

BRIC is the leading presenter of free cultural programming in Brooklyn, and one of the largest in New York City. The organization presents and incubates work by artists and media-makers that reflects the diversity of New York. BRIC programs reach hundreds of thousands of people each year.

BRIC's main venue, BRIC Arts | Media House, offers a public media center, a major contemporary art exhibition space, two performance spaces, a glass-walled TV studio and artist work spaces.

Some of BRIC's most acclaimed programs include the BRIC Celebrate Brooklyn! Festival in Prospect Park, several path-breaking public access media initiatives, including the newly renamed BRIC TV, and a renowned contemporary art exhibition series. BRIC also offers education and other vital programs at BRIC House and throughout Brooklyn.

In addition to making cultural programming genuinely accessible, BRIC is dedicated to providing substantial support to artists and media makers in their efforts to develop work and reach new audiences.

BRIC is unusual in both presenting exceptional cultural experiences and nurturing individual expression. This dual commitment enables BRIC to most effectively reflect New York City's innate cultural richness and diversity. Learn more at [BRICartsmedia.org](http://BRICartsmedia.org).

## **Credits**

**BRIC's contemporary art programs benefit from generous public funding from the** National Endowment for the Arts; Institute of Museum and Library Services; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; New York State Assemblymembers James F. Brennan, Joseph R. Lentol, Walter T. Mosley, Annette Robinson, and Jo Anne Simon; Mayor Bill de Blasio and the New York City Department of Cultural Affairs, Commissioner Tom Finkelpearl; New York City Council Speaker Melissa Mark-Viverito, the Brooklyn Delegation of the New York City Council, and New York City Council Members Inez D. Barron, Robert Cornegy, Laurie Cumbo, Rafael Espinal, Mathieu Eugene, Vincent J. Gentile, Brad Lander, Stephen Levin, Darlene Mealy, Mark Treyger, and Jumaane Williams; and the office of Brooklyn Borough President Eric Adams.

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*Full title: These hand me down black and blue jenes have been rapped rocked and rolled in the blues. These bound jenes have been tapped by wires*