

FOR IMMEDIATE RELEASE



THE BRANT FOUNDATION ART STUDY CENTER PRESENTS

ANIMAL FARM

An Exhibition Curated by Sadie Laska

Featuring Special Performances by The Honey Badgers, Lonnie Holley, and LOBOTOMAXXX

May 14 – September 2017



William N. Copley, *Misty & Mother* (1982). Acrylic on canvas. 35 x 46 in. (88.9 x 116.84 cm.). Image © William N. Copley Estate / Artists Rights Society (ARS), New York.

Greenwich, CT (April 18, 2017) – Beginning Sunday, May 14, 2017, The Brant Foundation Art Study Center will present a group exhibition curated by Sadie Laska, including works from The Brant Collection and loans from museums, galleries and other private collections. Artists in the exhibition will include 1980s pop icons from the collection, such as Kenny Scharf and Jean-Michel Basquiat, alongside artists whose work has been influenced by pop, politics and media, such as Nina Chanel Abney, Katherine Bernhardt, Lizzi Bougatsos, Joe Bradley, Sarah Braman, William N. Copley, Thornton Dial, Wally Hedrick, Joyce Pensato, Carol Rama, Peter Saul, Josh Smith, Spencer Sweeney, Henry Taylor and Sue Williams.

Additional elements of the exhibition include a curated selection of puppets and theatrical banners in the foundation's Library space, exhibited in collaboration with Bread and Puppet Theater. The Honey Badgers—a musical group consisting of artists Jack Hanley, Phil Grauer, Tyson Reeder, and Michael Mahalchick—will activate Sarah Braman's large-scale sculpture with a musical performance. The opening reception will also feature live musical performances by Lonnie Holley and LOBOTOMAXXX.

Home Brew

A certain lobster strolled Delancey, antennae out, claws in pockets, eyes ahead. Sign said walk, walked. Stop, stopped. "This town I love would serve me up with butter," he exclaimed, and the sparrow mocked him from above. "Do your pinchers not pinch?" "Yes!" the lobster growled. And what about that shell?

The lobster had been through Reagan and Koch, Clinton and the other guy; made one enemy, that sparrow; seen it all; loved painting. The lobster hung at William Copley's gallery on Broadway. He was an adjunct at SVA, wrote at night with JMB; kissed Haring, met Pensato at the studio school, talked Manet with Eisenman. Matt Groening said "Beefheart begat Bart," and the lobster could see it. Visited Providence for Joe, introduced Chris Martin to glitter, Angel Blood at Santos, TV when possible, on a rug from Bernhardt.

"Pop," as a category, was a reaction, to a changing economy and the creation of an industrial entertainment culture. Mass fantasy became an escape, an identity, then a commodity and finally a language. This history is as material as iron itself, a product of many rooted relations. As Thornton Dial shredded once-valuable metal to make a flag, Alex Bag shredded the nature documentary to make a feminist declaration of war. If Peter Saul used Mad magazine to depict our manic empire, and Denzil Forrester used Cézanne to capture a particular scene's tumult, so Henry Taylor's paintings of his friends speak in cartoon. It's not popular, it's unconscious.

One day, the lobster went to a thing: a play. Three fish wore toad masks on a stage under a dissected pickup truck. The lobster sat on the ground in front, the sparrow just behind. "Breathe." The performance began. First, the sound of a guitar, then three actors began to dance in a pot of green flickering liquid. "THE PUPPETS ARE CRIMINALS WHO MESS UP YOUR MINERALS," they sang upward, as the water slowly boiled. The audience ignited, the crowd ablaze. The sparrow freaked and flew into a window. The lobster sat and dreamed of cold water, eyes glistening.

-David Roesing and Sadie Laska, 2017

Participating Artists

Nina Chanel Abney, Rita Ackermann, Alex Bag, Jean-Michel Basquiat, Katherine Bernhardt, Lizzi Bougatsos, Joe Bradley, Sarah Braman, Bread and Puppet Theater, William N. Copley, Thornton Dial, Nicole Eisenman, Denzil Forrester, Jason Fox, Keith Haring, Wally Hedrick, Lonnie Holley, Sadie Laska, Chris Martin, Jeanette Mundt, Laura Owens, Joyce Pensato, Carol Rama, Tyson Reeder, Peter Saul, Bill Saylor, Kenny Scharf, Josh Smith, Agathe Snow, Spencer Sweeney, Henry Taylor, Don Van Vliet and Sue Williams.

About Sadie Laska

Sadie Laska is a visual artist and musician living in Queens, New York. She received her MFA from Milton Avery Graduate School of the Arts in 2014. Laska's work has been shown internationally, with solo shows at CANADA, New York; Office Baroque, Brussels; KS Art, New York; and Galerie Bernard Ceysson, in Paris, Luxembourg and Geneva. Her work has also been included in exhibitions at Gavin Brown's Enterprise, White Columns, Marlborough Gallery, Zürcher Gallery and Harper's Books. Laska's band, I.U.D., has performed at international venues including the Whitney Museum of American Art, PS1 Contemporary Art Center, The Brant Foundation, The Kitchen, ISSUE Project Room, Astrup Fearnley and the Kunsthalle Zürich.

About The Brant Foundation Art Study Center

The Brant Foundation Art Study Center has a mission to promote education and appreciation of contemporary art and design, by making works available to institutions and individuals for scholarly study and examination. The Brant Foundation Art Study Center presents long-term exhibitions curated primarily from the collection. The collection is remarkable in that scores of artists are represented in depth, including works from the earliest period of their practice through their most recent works. Currently, The Brant Foundation, Inc., established in 1996, lends works to more than a dozen exhibitions per year. The Brant Foundation Art Study Center is located at 941 North Street, Greenwich, Connecticut, and is open Monday through Friday by appointment only.

*Join in the conversation with The Brant Foundation and Animal Farm on Instagram via **@TheBrantFoundation** and the hashtag **#AnimalFarm**.*

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