

ROSE ART MUSEUM

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THE ROSE ART MUSEUM ANNOUNCES FALL 2013 EXHIBITIONS

Image Machine: Andy Warhol and Photography

Light Years: Jack Whitten, 1971-1973

Omer Fast: 5000 Feet Is the Best

Collection in Focus: Al Loving

Minimal and More: 60s and 70s Sculpture from the Collection

PUBLIC OPENING RECEPTION: SEPTEMBER 17, 5-8 P.M.

(Waltham, MA) - On Tuesday, September 17, the Rose Art Museum opens five new exhibitions: *Image Machine: Andy Warhol and Photography*; *Light Years: Jack Whitten, 1971-1973*; *Omer Fast: 5000 Feet Is the Best*; *Collection in Focus: Al Loving*; and *Minimal and More: 60s and 70s Sculpture from the Collection*. The opening reception on September 17 from 5-8 pm will be preceded by a 4 pm artist talk with Omer Fast, whose video *5000 Feet Is the Best* is on view through November 3. The other exhibitions will be on view through December 15. All exhibitions are free and open to the public.

"This suite of shows draws together a number of important programmatic threads that will drive the Rose's schedule of exhibitions in the coming years," commented **Christopher Bedford**, the Henry and Lois Foster Director of the Rose. "As our new Curator at Large, Katy Siegel's work on Jack Whitten demonstrates our commitment to scholarly rigor in exhibition-making, and to providing platforms for important histories of art to be written for the first time. *Minimal and More*, *Image Machine* and our focus on two works by Al Loving emphasize the depth and strength of the Rose's growing collection. And *Rose Video*, a program being inaugurated this fall, announces a focused commitment to the moving image, and introduces to the exhibition schedule a new rhythm of smaller, rapidly rotating shows. While there is more on the horizon for the museum in the next 18 months, together these exhibitions send a strong signal of a new beginning for the Rose."

ABOUT THE EXHIBITIONS

Image Machine: Andy Warhol and Photography is devoted to Andy Warhol's use of photography as source material. Drawing heavily from the Rose's own collection, this innovative exhibition—featuring images of celebrities such as Elizabeth Taylor, Gianni Versace, Cheryl Tiegs and Jackie Kennedy—examines the central role of photography in Warhol's art and its relationship to his portrait painting and documentation of the artist's social life.

Popular opinion crowned Warhol (1928-1987) as the "Prince of Pop Art" for introducing iconic images of commercial products and glamour stars, like Campbell's soup cans and Marilyn Monroe, into the lexicon of art. His pantheon of images became icons of 1960s American consumer culture, and his transformation of art by appropriating the photographic image from mass media marked a significant

shift in our cultural history. Warhol's Pop Art works have largely defined the perception of the artist; however, until the Warhol Photographic Legacy Program donated thousands of images to colleges across the country, the vast extent of Warhol's photographic output was relatively unknown and little studied. *Image Machine: Andy Warhol and Photography* is co-organized by the Contemporary Arts Center, Cincinnati, OH and the Rose Art Museum, Brandeis University and curated by Joseph D. Ketner II, Emerson College, Boston.

Light Years, Jack Whitten, 1971-1973, the artist's first solo exhibition in New England, features several never-before exhibited monumental canvases created by this pioneering abstract artist in the early 1970s. With recent shows at the Whitney Museum of American Art, Venice Biennale, and MoMA's PS1, Whitten's legendary four-decade career is just beginning to attract the attention it merits.

For Whitten, 1970 marked what he calls a "time of reckoning" in his painting, a decisive moment when he erased the hand of the past and moved into his own present. Whitten began a course of experiments with paint that expanded, quite literally, the scale of painting on canvas, and, still more significantly, the possibilities of the medium. He began with the Slab paintings of 1971, for which he constructed a kind of developing tool—a large wooden T—that pulled acrylic paint across a surface in a single gesture. Moving forward from this success, Whitten made several monumental paintings up to twenty feet long using the developer as well as other tools.

Light Years is curated by the Rose's new Curator at Large, Dr. Katy Siegel, Professor of Art History at Hunter College, CUNY. In addition to Whitten's monumental works, it includes experimental drawing studies and small works on canvas made with slices of dried acrylic paint, among the first collages ever made using paint. Incorporating the speed and look of mechanical reproduction with painting's unpredictable materiality, these works create new forms of light and space that speak directly to contemporary reality. Never before exhibited, these works by Jack Whitten from 1971-1973 are like a signal that has taken light years to reach us. As Whitten himself says, "Painters use paint to construct light and space. The history of painting is encoded in the light and space of all paintings produced since the dawn of human consciousness. Light is fast and painting is slow."

Omer Fast: 5000 Feet Is the Best, is a 30-minute cinematic video work that opens up a discussion about one of the most pressing issues of today—drone surveillance and warfare. The film stems from a series of conversations the artist conducted with a former U.S. Air Force Predator Drone operator now working in Las Vegas as a casino security guard, who reflects on his daily duties and the psychological effects of live-fire missions in Pakistan and Afghanistan. The film weaves together vignettes of original footage from these interviews with their fictional re-staging. The project's title refers to the 'optimum' firing position of the drone plane. Please note that *5000 Feet Is the Best* is only on view through November 3.

First shown at the 2011 Venice Biennale, the film melds fact and fiction together to explore the shifting divisions between reality and representation, and truth and memory. Fast's articulation of video game culture, slick Hollywood narrative, government concealment, and the privatization of warfare gives an elliptical and haunting account of the cost of war, while refusing to moralize or judge.

The showing of *5000 Feet Is the Best*, kicks off a new, multi-year series at the Rose called ***Rose Video***, which will feature recent work by Mark Boulos, Maria Lassing, and Mary Reid Kelly, among others.

Collection in Focus: Al Loving features two works — *Self-Portrait #23* and *Untitled*, a mixed-media collage — by Al Loving, a prominent abstract painter and collage artist whose work explored the ways color, space, line and form play out in vibrant counterpoint. Loving first came to public attention when he became the first African-American artist to have a one-person show at the Whitney Museum of American Art in 1969. In the early 1970s Loving, who had previously made hard-edged geometric paintings, embarked on new work. As he explained later, he wanted to discover “whether there is black art and what it looks like.” Loving stained torn strips of canvas with paint and pieced them together with a sewing machine. The resulting works, two of which are on view in this spotlight exhibition, combined his keen sense of geometric abstraction with a range of vernacular traditions, from his mother’s quilting to recycled materials to African ceremonial clothing.

Minimal and More: 60s and 70s Sculpture from the Collection explores a groundbreaking era of pioneering art whose cultural, social and political themes and concerns are still influencing art practice today. In the 1960s and 1970s, there was a revolution in the perception and production of art in America, and the context of this change reflected a societal desire for widespread transformation. In tribute to the 1996 exhibition *More Than Minimal: Feminism and Abstraction in the ‘70s*, this show brings together three works by female artists Jackie Ferrara, Mary Miss, and Jackie Winsor — and presents them alongside sculptures from the collection by four male artists active in the 1960s: Carl Andre, Anthony Caro, Donald Judd, and Robert Morris.

ABOUT THE ROSE ART MUSEUM, BRANDEIS UNIVERSITY

Founded in 1961, the Rose Art Museum, Brandeis University, is an educational and cultural institution dedicated to collecting, preserving and exhibiting the finest of modern and contemporary art. The programs of the Rose adhere to the overall mission of the university, embracing its values of academic excellence, social justice and freedom of expression. The museum’s permanent collection of postwar and contemporary art is unequalled in New England and among the best at any university art museum in the United States.

Located on Brandeis University’s campus at 415 South Street, Waltham, MA, the museum is free and open to the public Tuesday through Sunday, noon – 5:00 p.m.

For more information, visit www.brandeis.edu/rose/ or call 781-736-3434.