

CHRIS BURDEN: THE MASTER BUILDER

Upper Gerald S. and Sandra Fineberg Gallery

February 13 – June 8, 2014

In his pioneering performances of the early 1970s, Chris Burden gained a reputation for testing—and forever pushing—the limits: of his own body, and of the institutions and publics implicated in his investigations. First leveled through psychological and physical trial, Chris Burden's work has continued to pose questions of both its material and audience. In *CHRIS BURDEN: THE MASTER BUILDER*, the Rose Art Museum presents a near comprehensive account of Burden's small scale erector set bridges. Modeled from bridges imagined and actual, Burden's erector sculptures extend the artist's work as a social engineer, demonstrating his dual commitment to empiric and symbolic inquiry.

Burden's bridges are constructed from vintage and reproduced Meccano and Erector parts, perforated metal construction toys first marketed at the start of the 20th century. The earliest bridge in the Rose's exhibition, *1/4 Ton Bridge* (1997), is also the first that Burden built, prompted by the artist's desire to see if he could engineer a structure that might support his own weight. While the resulting sculpture is able to support 500 pounds—a quarter ton—it is slight enough that it can be lifted from below with a single finger. The bridge's dual delicacy and strength mirror the apparent contradictions of Burden's preceding works, performances and sculptures defined by both by their violence and vulnerability. In the spare, formal beauty of his erector sets, Burden restores the imaginative fantasy that characterized early industrial ambitions, elevating its optimistic promise over the potentially destructive technology from which the erector components derive.

In addition to his spring exhibition, the Rose has commissioned Chris Burden to create a permanent, outdoor sculpture, entitled *Light of Reason*. In Burden's design, antique Victorian lampposts and concrete benches form three branches that fan out from the museum's entrance, creating an inviting gateway to the museum and a dynamic outdoor space for the Brandeis community. Inspired by the three torches, three hills, and three Hebrew letters in the Brandeis University seal, the work borrows its title from a well-known quote by the university's namesake, Supreme Court Justice Louis Dembitz Brandeis: "If we would guide by the light of reason, we must let our minds be bold." *Light of Reason* will be completed in 2014.

MIKA ROTTENBERG: BOWLS BALLS SOULS HOLES

Lois Foster Gallery

February 13 – June 8, 2014

MIKA ROTTENBERG: BOWLS BALLS SOULS HOLES features recent important work by the video installation artist Mika Rottenberg, providing a comprehensive account of the artist's conceptual interests and material sensibilities—both sculptural and moving image—as they have grown over the course of career. In addition to the presentation of her 2010 video *Squeeze*, Rottenberg, the recipient of this year's Ruth Ann and Nathan Perlmutter Award, has created a new work specifically for her Rose exhibition. Through all of her videos and immersive installations, Rottenberg has maintained a deep concern with movement through both time and space. Conceived in direct correlation to the experience of the Rose Art Museum and the specific conditions of the Lois Foster Gallery in which her work will be installed, the exhibition *BOWLS BALLS SOULS HOLES* presents the unique opportunity of allowing Rottenberg to make these ideas literal.

MIKA ROTTENBERG: BOWLS BALLS SOULS HOLES will be accompanied by an exhibition catalogue, featuring essays by Christopher Bedford, Julia Bryan Wilson, and Wayne Koestenbaum.

ROSE PROJECTS 01A | *THE MATTER THAT SURROUNDS US: WOLS AND CHARLINE VON HEYL*
Lower Gerald S. and Sandra Fineberg Gallery
February 13 – June 8, 2014

“Is it painting or not/Wols doesn’t care... Wols sincerely is in love with the matter that surrounds us.”

--Wols

“How can I bend oil to do what it's not supposed to do, and how can I make acrylic visceral? Starting with things I can't use can take me where I need to go. The paintings are harsh— but full of beauty. Desire is there.”

--Charline von Heyl

This exhibition inaugurates **Rose Projects**, a new initiative at the Rose Art Museum; each Project addresses a thematic, scholarly concern, approaching it from different angles in a series of three consecutive exhibitions. Rose Projects 1, organized by Curator at Large Katy Siegel, focuses on artists who refuse the categorical divides between representation and materialist abstraction, image and object, to look elsewhere for meaning, experience, and even metaphysics. *The Matter That Surrounds us* pairs the mid-century German artist Wols, whose delicate, often mysterious small works combine media in unorthodox ways, with new paintings and collage by contemporary artist Charline von Heyl. Von Heyl has been engaged with Wols for some time, sympathizing with his experimental process, his openness to intuition, and his freedom from a narrow, progressive definition of painting. At once visceral and visual, each one of these works of art is something we’ve never seen before.

ROSE VIDEO 02 | MARK BOULOS AND JOSEPHINE MECKSEPER

Mildred S. Lee Video Gallery

November 13 – March 16, 2014

The videos that comprise Rose Video 02 asks us to consider the links between the commercialization and militarization of contemporary society. Following Mark Boulos's *All That Is Solid Melts into Air* (2008), Rose Video 02 continues with Josephine Meckseper's *Mall of America* (2009), on view from February 13 — March 16, 2014. Meckseper's object of fascination and repulsion is one of the world's largest shopping malls, the Mall of America in Bloomington, Minnesota. As the artist explains, "I shot the Mall of America film just before the recession began in 2007. The focus...was to show the iconography of US American consumer ritual in relation to military expansion." Linger on advertisements, shop windows, and sale signs, Meckseper defamiliarizes the experience of the mall, transforming its banal motifs into a sinister landscape. Viewed through red and blue filters and accompanied by a pulsing soundtrack, Meckseper's video links nationalism with consumption and suggests that both are ultimately unsustainable.

ROSE VIDEO 03 | *MARIA LASSNIG AND MARY REID KELLEY*

Mildred S. Lee Video Gallery

March 25 – June 8, 2014

The third iteration of Rose Video draws a link between the historical animation-based practice of Austrian artist Maria Lassnig, whose landmark videos from the early 1970s reflect on art and gender, and the contemporary videos of Mary Reid Kelley, who writes and performs lyrical, pun-filled ballads about WWI-era women in environments animated through her black and white drawings. The pairing of Rose Video 03 explores video's relationship to other media—performance, drawing, and poetry—and reflects on the trajectory of feminist video art.