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**THE ROSE ART MUSEUM  
ANNOUNCES FALL 2017 EXHIBITIONS**

(Waltham, Mass.) – The Rose Art Museum at Brandeis University has announced its Fall 2017 exhibition schedule: *Body Talk*, *Buckdancer's Choice: Joe Bradley Selects*, *Kevork Mourad: Immortal City*, and *Rose Video 11: John Akomfrah*, opening September 8. And, on October 15, the museum will open the first U.S. museum survey of American artist Joe Bradley, along with a new site-specific mural by Tony Lewis. A public opening reception to celebrate the museum's fall exhibition season will be held 6–9pm on Saturday, October 14.

***Body Talk*, opens September 8, 2017  
Upper Fineberg Gallery**

*Body Talk* addresses issues of beauty, attraction, and the dark side of eroticism, while tracing connections between early and recently acquired objects in the Rose collection. These works, which span nearly a century, include the Surrealist-inspired collages and paintings of Joseph Cornell, André Masson, and Max Weber as well as contemporary sculpture, video, and multimedia works by Robert Melee, Jason Rhoades, and Laurel Nakadate.

Speaking to intimacy and loneliness, modesty and flamboyance, appeal and repulsion, many of the works presented dwell on the tension between desire and abjection. They revel in the seduction of the whole, fractured, and composite body, wielding “beauty” as an active, sharp-edged tool, to reveal the complex undercurrents of desire. Isolated, fragmented, and uncannily collaged—here, the body is revealed to be as much a source of agony as it is of ecstasy.

*Body Talk* is the first in a series of exhibitions to explore the origins and thematic through lines in the Rose's permanent collection.

***Buckdancer's Choice: Joe Bradley Selects*, September 8, 2017–January 28, 2018  
Lower Rose Gallery**

Eccentric figuration and geometric abstraction represent two poles in this playful mix of highlights and lesser-known gems from the Rose collection, selected by artist Joe Bradley in conjunction with his solo exhibition in the Lois Foster Gallery (October 15, 2017-January 28, 2018). Open-ended formal dialogues between artworks such as Claes Oldenburg's *Tray Meal* and Larry Poons's *Jazio* are suggested alongside pairings that take inspiration from generative historical relationships between artists: writer Philip Roth, represented as a sculptural bust, stands in dialogue with his friend and fellow satirist, painter Philip Guston.

***Kevork Mourad: Immortal City, September 8, 2017–January 21, 2018***  
**Mildred S. Lee Gallery**

An exhibition of new work by Kevork Mourad (b. Syria 1970), an artist known for paintings made in collaboration with composers, dancers, and musicians, will feature work created in response to the war in Syria and the destruction of the artist's beloved city of Aleppo. Of Armenian descent, Mourad understands the necessity of remembering and the defiant role of creativity in the face of tragedy, mediating the experience of trauma through detailed yet abstracted imagery that both celebrates identity and mourns its loss. His work asks viewers to stop and uncover the fragments of a culture destroyed: textiles, ancient walls, Arabic calligraphy, and bodies crushed by conflict. Working almost solely in black paint as a way to hone in on the subject, his paintings are both theatrical and lyrical, the line reflecting the music that is such an integral part of his practice.

An 18<sup>th</sup>-century etching from the Rose's permanent collection by Italian artist Giovanni Battista Piranesi will accompany Mourad's work, demonstrating a centuries-old artistic fascination with the city in ruins.

A series of public programs in November, including a multi-day workshop titled "Culture Cannot Wait," will bring a range of experts working to preserve cultural heritage in times of crisis to the Waltham campus, presented in collaboration with the International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, and Brandeis's Heller School for Public Policy.

Organized by Kristin Parker, Deputy Director, the exhibition and accompanying programs are funded by a grant from the Andrew W. Mellon Foundation.

***Rose Video 11: John Akomfrah, September 8, 2017–January 21, 2018***  
**Rose Video Gallery**

The eleventh iteration of the museum's Rose Video series will feature John Akomfrah's *Auto Da Fé* (2016), a two-channel video that investigates historic migrations driven by religious persecution. The title of Akomfrah's video means "Acts of Faith." In powerfully lyric imagery, the work depicts scenes from eight migrations over the past four centuries, from the flight of Sephardic Jews from Catholic Brazil in 1680 to present-day jihadist-driven migrations from Mosul, Iraq and Hombori, Mali. The British-based Akomfrah (b. 1957, Accra, Ghana) is the winner of the 2017 Artes Mundi, the UK's biggest prize for international contemporary art, and his presentation at the Rose represents the artist's first solo museum exhibition in New England.

Organized by Caitlin Julia Rubin, Assistant Curator.

***Joe Bradley, October 15, 2017–January 28, 2018***  
**Lois Foster Gallery**

This exhibition is the first large-scale museum exhibition in North America devoted to the work of New York-based artist Joe Bradley (b. 1975, Kittery, Maine). Widely known for his powerful abstract paintings and spontaneous drawings, Bradley has distinguished himself

among the artists of his generation with his mutable approach to artmaking, strategically creating bodies of work that seem both at odds with one another and, at the same time, develop a broad, fascinating oeuvre. Bradley works in series, pivoting between abstraction and figuration, the earnest and the comic, wielding a range of techniques that draw upon his profound appreciation for the history of modern painting as well as underground comics and outdated periodicals.

This exhibition features two dozen paintings, including modular color-field paintings, grease-pencil drawings on canvas, and densely layered expressionistic abstract canvases that record the detritus and spontaneity of the studio environment. These works will be placed in context alongside numerous examples of Bradley's engaging and intimate works on paper and his recent experiments with sculpture, ranging from minimalistic floor-based works to figurative bronzes based on found amateur sculptures.

*Joe Bradley* is curated by Cathleen Chaffee, Senior Curator, the Albright-Knox Art Gallery, Buffalo, and organized at the Rose by former curator Kim Conaty. The exhibition is accompanied by a major publication, featuring essays on Bradley's painting and drawing, and a new interview between Bradley and artist Carroll Dunham.

***Tony Lewis: Plunder, October 15, 2017–June 2018***  
**Foster Mural**

For the Foster Stairwell, Chicago-based artist Tony Lewis (b. 1986) will create a new site-specific project that grows out of his ongoing investigations of the relationships between language, memory, and race. Lewis's mural—the artist's first solo museum presentation in the Northeast—will be created on-site in October with the help of Brandeis University students and will remain on view through June 2018.

***Mark Dion: The Undisciplined Collector***  
**Permanent Installation**  
Foster Stair Landing

In *The Undisciplined Collector*, Mark Dion invites visitors into a wood-paneled living room designed to evoke the early 1960's, the era in which the Rose Art Museum was founded. An immersive and interactive space, the installation serves as an introduction to the Rose and to the history of collecting at Brandeis. A recently published guide to Dion's project accompanies the permanent installation, with an inventory of included works and a conversation between the artist and Assistant Curator Caitlin Julia Rubin.

**ABOUT THE ROSE ART MUSEUM AT BRANDEIS UNIVERSITY**

Founded in 1961, the Rose Art Museum at Brandeis University is among the nation's premier university museums dedicated to collecting, preserving, exhibiting, and interpreting 20th and 21st century art. A center of cultural and intellectual life on campus, the Museum serves as a catalyst for artistic expression, a living textbook for object-based learning, and a site for scholarly innovation and the production of new knowledge through art. American painting of the post-war period and contemporary art are particularly well represented within the Rose's permanent collection, which is now more than 8,000 objects strong.

Major paintings by Willem de Kooning, Jasper Johns, Roy Lichtenstein, Helen Frankenthaler, and Andy Warhol anchor the collection, and recently acquired works by Mark Bradford, Al Loving, Jack Whitten, and Charline von Heyl build upon this strength while reflecting the Museum's commitment to works of both artistic importance and social relevance. Through its collection, exhibitions, and programs, the Rose works to affirm and advance the values of global diversity, freedom of expression, and social justice that are hallmarks of Brandeis University.

Located on Brandeis University's campus at 415 South Street, Waltham, MA, the museum is free and open to the public Wednesday through Sunday, 11 AM – 5 PM.

For more information, visit [www.brandeis.edu/rose](http://www.brandeis.edu/rose) or call 781-736-3434.

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