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**THE ROSE ART MUSEUM PRESENTS LISA YUSKAVAGE: THE BROOD,  
A MAJOR SOLO EXHIBITION SPANNING 25 YEARS OF THE ARTIST'S WORK  
September 12 – December 13, 2015**

(Waltham, MA) – The Rose Art Museum presents ***The Brood***, internationally acclaimed American artist **Lisa Yuskavage's** first solo museum exhibition in the United States in more than fifteen years. On view September 12 – December 13, 2015, the exhibition will survey twenty-five years of painting by an artist whose work traverses styles, theories, thresholds and histories, advancing a boldly unique vision for the figurative tradition in painting and the potential relationship of the medium to contemporary culture.

“While painting has historically been a platform for wild invention and misbehavior, what distinguishes Yuskavage is her willingness to merge the refinement and grand tradition of oil painting with the expansive vocabulary of female transgression and empowerment,” says **Christopher Bedford**, Henry and Lois Foster Director of the Rose Art Museum. “The exhibition and accompanying catalogue will reposition Yuskavage’s body of work and its relationship to feminism and the female body.”

*The Brood* tracks Lisa Yuskavage’s development from her emergence in the early 1990s to the present, by focusing on major works in three related painting formats: diptychs, triptychs, and polyptychs. The first two formats are common in the history of art and used conventionally in the context of this exhibition, referring respectively to paintings in two and three parts. The third category, also conventional in art historical parlance, is used somewhat differently here, referring not to a scene presented across several panels, but to a single panel portraying multiple figures. These formal structures have not been a constant in Yuskavage’s career, but emerge periodically. Often, the artist’s most challenging and significant works occur in these formats. As a result, this exhibition is not so much a comprehensive survey of Yuskavage’s career but a story of notable apexes of creativity that together advance an account of her development and identity as a painter.

In addition to redefining Yuskavage’s work in the context of the broader social and cultural narrative of the visual arts, the catalogue and exhibition will deal explicitly with power and class, both abiding interests for the artist, and topics not emphasized in the existing literature. As Yuskavage herself observes, feminism can mean something very different to people who emerge

from the working class and without the benefit of a college education. Progressive ideologies, academic feminism included, claim to speak for the oppressed, but those same ideologies are more often than not written for the masses by the highly educated upper middle class. Yuskavage, the first in her family to attend college, espouses through her work a practical, feminist set of principles that will be dramatized by the paintings assembled in *The Brood*.

Drawing liberally on the grotesque, crudity, vulgarity, and off-color humor, Yuskavage's way of painting, and the subjects she paints, compel people to think honestly about their own personal biases, mores, appetites and dislikes, and to engage in conversation with her bracing works. A carnivalesque celebration of painting and its enduring capacity to rub up against the world, this exhibition will shift the viewer's understanding of Yuskavage's art as well as the social worlds to which her paintings so uncomfortably relate.

The presentation of *The Brood* represents an extraordinary opportunity to engage a broad and diverse constituency of students, scholars and the general public. Yuskavage will have a brief residency at the Rose, supported by the Warhol Foundation, during which time she will mentor young artists and speak in a range of forums about her work.

## CATALOGUE

The catalogue for *The Brood* will be a large-scale, comprehensive publication by Skira Rizzoli, created in close collaboration with Yuskavage. Texts include contributions by renowned art historians, curators, and writers including **Christopher Bedford, Suzanne Hudson, Catherine Lord,** and **Siddhartha Mukherjee**, as well as an interview with the artist by Rose Curator-at-large **Katy Siegel**.

## ABOUT LISA YUSKAVAGE

Born in 1962 in Philadelphia, Yuskavage received her B.F.A. from the Tyler School of Art, Temple University, in 1984 and her M.F.A. from the Yale University School of Art in 1986. Since 2005, the artist's work has been represented by David Zwirner. In 2006, two solo exhibitions were concurrently presented at David Zwirner and Zwirner & Wirth, New York, followed by presentations at the gallery in 2009 and 2011. An exhibition of new works at David Zwirner, New York will mark her fourth gallery solo show, on view April 23 to June 13, 2015.

Yuskavage's work has been the subject of solo exhibitions at institutions worldwide, including The Royal Hibernian Academy, Dublin (organized as part of the Dublin Contemporary 2011); Museo Tamayo Arte Contemporáneo, Mexico City (2006); Royal Academy of Arts, London (2002); Centre d'Art Contemporain, Geneva (2001); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2000).

Collections which hold works by the artist include The Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Contemporary Art, Los Angeles; The Museum

of Modern Art, New York; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis, Minnesota; and the Whitney Museum of American Art, New York. Yuskavage lives and works in New York.

Yuskavage is a member of the Rose Art Museum Board of Advisors.

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

Founded in 1961, the Rose Art Museum at Brandeis University is an educational and cultural institution dedicated to collecting, preserving and exhibiting the finest of modern and contemporary art. The museum's permanent collection of postwar and contemporary art is unequalled in New England and is among the best at any university art museum in the United States. 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. With its international collections, changing exhibitions, and diverse public programs, the Rose affirms and advances the values of freedom of expression, academic excellence, global diversity, and social justice that are the 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 Tuesday through Sunday, noon – 5:00 p.m.

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