Three exhibitions to see in New York this weekend

Martha Rosler's timeless protest art and a Sol LeWitt double feature

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Despite Martha Rosler's enduring protest art and a Sol LeWitt double feature, her 1960s retrospective, Irrespective (until 3 March 2019) at the Jewish Museum, shows how
timely and timeless her new and old protest art is: she addresses gender roles,
gentrification, US foreign war, police violence against people of colour,
authoritarianism... subjects that might be familiar to any follower of the news
today. The works—photomontages, video (Rosler was an early adopter of the
medium), installation, sculpture, performance and digital photography—are both
playful and acerbic. Take her anti-Vietnam War photomontage series House
Beautiful: Bringing the War Home (around 1967-72), which also challenges
gender roles and the American dream by splicing mass-media pictures of perfect
domestic interiors and cheerful, stereotypically beautiful women with photos of
war. In one, a pair of parted curtains, vacuumed by a happy beehive-sporting
woman, reveals a shot of two soldiers on the front. Another juxtaposes First Lady
Pat Nixon, wearing a sunny yellow dress in an elegant, yellow room, with an image
of a slain woman. (Rosler Xeroxed the images and distributed them at anti-war
rallies.) She made a second generation of such works, House Beautiful: Bringing
the War Home, New Series (2004) focussed the Iraq War—a warning, perhaps,
that history repeats itself.