

## SIGHTLINES

### PROGENY

I've been thinking a lot about Lisa Yuskavage. The Rose is putting together a thematic survey of her work titled "The Brood," scheduled for fall 2015. (I'm working with Catherine Lord, Suzanne Hudson and Katy Siegel on the catalogue.) Many of the works, spanning some 20 years, were originally intended as diptychs or triptychs, then sold as individual panels. Now they are being reunited. *Brood*, the title work in the show, is a single panel with a lone figure who is enormously pregnant. The title is, of course, a reference to David Cronenberg's 1979 horror movie of the same name.

Lisa Yuskavage: *Brood*, 2005-06, oil on linen, 77 by 69 inches.



## Christopher Bedford

The Rose Art Museum director shares five recent insights with Chris Chang.

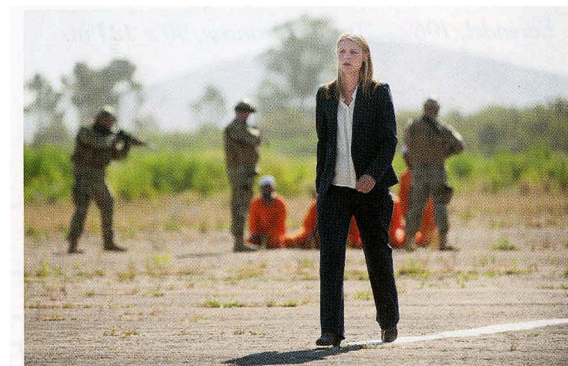
When Scottish-born Christopher Bedford took the top spot at Brandeis University's Rose Art Museum in fall 2012, he was 35. One of the youngest museum directors in the U.S., he set out to revive the institution three years after the college unsuccessfully attempted to sell off its collection. As a curator, Bedford has served at the Los Angeles County Museum of Art, the J. Paul Getty Museum in L.A. and, most recently, the Wexner Center for the Arts in Columbus, Ohio, where he organized Mark Bradford and Paul Sietsema surveys. His plans for the Rose are bold: "I would like to imagine a world in which the entire museum mechanism is integrated into academic discourse." This will involve trans-disciplinary activity between departments not directly associated with art (e.g., security, visitor services, shipping). His goal is resolving two essentially competing interests: "The needs of attentive viewers versus the mandate to drive traffic."

### CHARACTER DEVELOPMENT

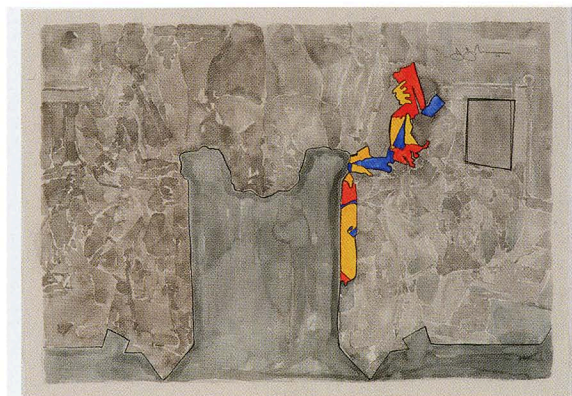
Carrie Mathison, Claire Danes's character in the TV series "Homeland," is completely astounding. I've been thinking about curating a show called "Extremities," which would suggest that the fundamental aspect of performance art is "the extreme." Enactments of extreme moments—for example, early Marina Abramović or Chris Burden—leave a lasting impression. The moments pass, yet they are forever burned into the viewer's mind. If I ever do that show I need to figure out how to put Carrie in it.

### CHUTZPAH

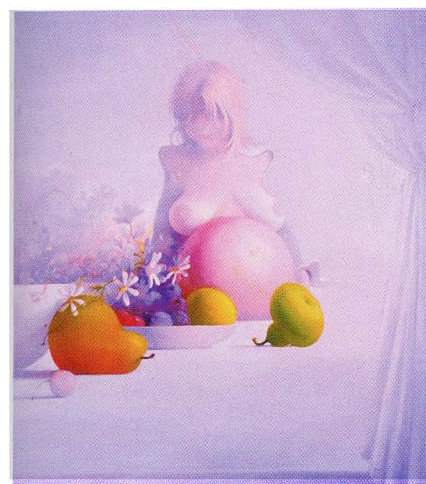
One small show that had a massive impact on me was "Jasper Johns: Regrets" at MoMA last year. All of the paintings, drawings and prints in the show were based on a photograph that Francis Bacon commissioned John Deakin to take of a relatively young Lucian Freud sitting on a bed. I was struck by the uncanny combination of courage, humility and audacity in Johns's project. In anybody else's hands this would have been didactic. With Johns it was an act of revelation. His confidence felt staggering.



Claire Danes as Carrie Mathison in season four of "Homeland."



Jasper Johns: Untitled, 2013, watercolor on paper, 22¼ by 31 inches.



### HEAD BANG

In England, before I started writing—when I could barely read!—I was obsessed with a critic named Mörat. He wrote for the legendary rock magazine *Kerrang!* There's something reckless in his taste, yet it all has a certain logic that I still identify with. I have numerous other musical obsessions, but one really deserves mention: the band Kvelertak. They're a Norwegian death-metal-meets-Lynyrd-Skynyrd hybrid. *Black & Roll*, I believe, would be the genre.

FROM  
THE NEW  
WORLD

POEMS 1976-2014

JORIE  
GRAHAM

WINNER OF THE PULITZER PRIZE

### RESONANCE

I talked to the poet Jorie Graham recently about the plans for the Rose's expansion, particularly about the future institution's effects on body and mind. She spoke of the difference between walking into a carpeted office space and hearing your own footsteps echo inside a church. That's a phenomenological difference I find profound.