

RUSH

THE ROSE ART MUSEUM AT BRANDEIS



THE ROSE
ART MUSEUM
AT BRANDEIS



ABRAMS

THE ROSE ART MUSEUM AT BRANDEIS

by MICHAEL RUSH *and others*

ABRAMS NEW YORK

7	PRESIDENT'S NOTE <i>by Jehuda Reinharz</i>
8	INTRODUCTION <i>by Michael Rush</i>
17	ACKNOWLEDGMENTS <i>by Michael Rush</i>
19	1 EUROPEAN AND AMERICAN MODERNISM: MAPPING COORDINATES <i>by Nancy Scott</i> <i>Entries by the contributors</i>
57	2 SOCIAL REALISM AND SURREALISM <i>by Ilene Susan Fort</i> <i>Entries by the contributors</i>
85	3 POSTWAR AMERICAN ART AND ABSTRACT EXPRESSIONISM <i>by David Anfam</i> <i>Entries by the contributors</i>
131	4 POP AND MINIMALISM, MORE OR LESS <i>by Gerald Silk</i> <i>Entries by the contributors</i>
169	5 PHOTOGRAPHY AND PHOTOREALISM: THE VANISHING <i>by Lyle Rexer</i> <i>Entries by the contributors</i>
221	6 REGARDING THE CONTEMPORARY <i>by Peter R. Kalb</i> <i>Entries by the contributors</i>
276	ENDNOTES
279	BIBLIOGRAPHY
282	INDEX
287	PHOTOGRAPHY CREDITS



RONA PONDICK, American, born 1952
Red Bowl, 1993
Wood and plastic, 11 x 18 x 18 inches
Mortimer Hays Acquisition Fund, 1994

Incorporating a symbolic figurative presence and the formal strategies of fragmentation and repetition, Rona Pondick's *Red Bowl* is typical of the work that brought her to international prominence during the 1990s. Her ongoing fascination with the idea of metamorphosis has resulted in sculptures that provoke powerful physical and psychological responses. She acknowledges parallels in her work to the poignant contradictions of Franz Kafka, especially in the ways the grotesque coexists with the comic and the creative and destructive seamlessly merge. In this paradoxical still life, a wooden bowl holds a mound of forty-eight red, fist-sized balls—a signature image of Pondick's from that time—which read alternately as ripe apples ("forbidden fruits") or disembodied heads, inducing attraction and repulsion simultaneously. Featureless except for their rows of grinning teeth, Pondick's radically mutated forms reduce human experience to genderless and ageless impulses of desire and need.

SUSAN L. STOOPS