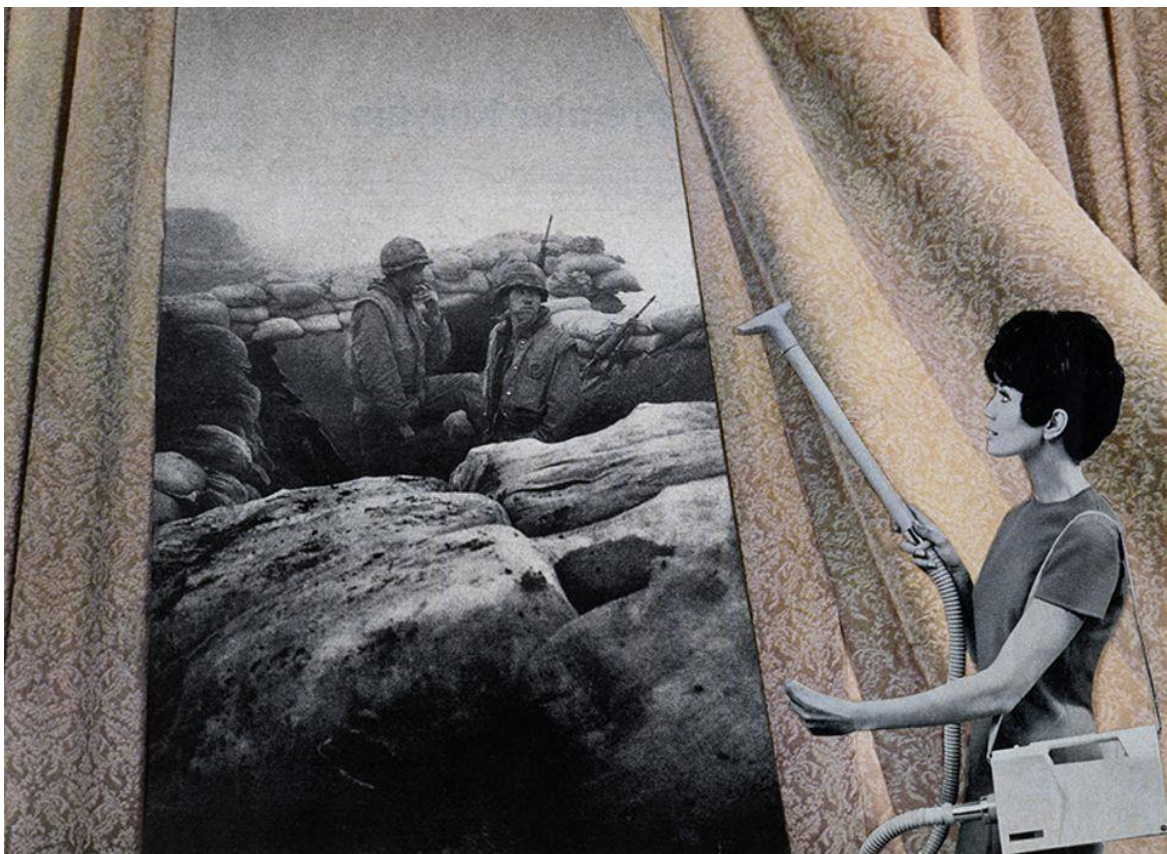


## Three exhibitions to see in New York this weekend

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

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Martha Rosler, *Cleaning the Drapes*, from the series *House Beautiful: Bringing the War Home* (around 1967-72)  
Work: © Martha Rosler; image courtesy of the artist and Mitchell-Innes & Nash, New York

Though Martha Rosler has been working since the 1960s, her 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.