

# ALTERCATION

23 November - 8 January

ROSEGALLERY



ROSEGALLERY's upcoming exhibition, "Altercation" presents the brilliant work of Mary Brøgger. The gallery's focus on the collaboration between photography, works on paper, and form is broadened through Brøgger's exhibition that folds sculpture, design, the concept of time and installation into the conversation. A painting made from wool, a happening in carpet, convolutions in fur, atmospheric color and texture, sculptural designs, and concerted conflict.

From the artist: *The title "Altercation" is interesting to me from different angles; altercation as a change in process or direction, which I think points nicely to the experience of making an artwork as a continual adjustment according to the circumstances in the evolution of a piece. And there is of course "altercation" as in conflict; a natural element in the process of making a work. More broadly the title covers the exhibition as a whole which has moments of conflict and accommodation in the realm of the unresolved duet between art and design.*

*I like the suffix "-cation" and its appearance in titles in the exhibition. A blue floor piece titled "Implicaton, (blue)" is suggestive formally and psychologically. This piece seems to be in a receptive posture and is intended to have you sit on or lie across. This implies or points to the viewers' attraction to the amorphous form, soft texture and comforting color. A felted wool wall piece titled "Indication" refers to weather indicators that constantly change.*



*I didn't use the word "convocation" in the exhibition but taken as a whole the exhibition is in a way a convocation of all my selves over a span of time. The exhibition is not solely a collection of objects but a record of the point at which I began this work up to its summation and the myriad experiences in between. And again speaking broadly, the word points to the assembly of impulses and reasonings I experienced in the making and putting together of the show. My hope is that this also stirs the viewer's mind to consider the assembly as a whole.*

**Mary Brøgger** is an internationally recognized artist whose diverse practice includes sculpture and site-responsive installation, as well as art direction, prop making, fashion, furniture, and light fixture design. Brøgger's knowledge of the history of art and design, along with her refined and accomplished use of materials, provide the visual richness, technical agility, and conceptual cohesion that characterize her practice. Until relocating her studio to Los Angeles in 2009, Brøgger served as an instructor in the Sculpture and the Fiber and Materials Studies Departments at the School of the Art Institute of Chicago. She is a recipient of distinguished awards from the National Endowment for the Arts and the Illinois Arts Council and has been nominated for awards and fellowships from the Richard H. Driehaus Foundation, the Louis Comfort Tiffany Foundation, and Anonymous Was a Woman. Brøgger's work has been exhibited internationally and is held in many distinguished private and public collections including the Museum of Contemporary Art, Chicago.

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