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Rosemary Mayer: *Ways of Attaching*

By Paige K. Bradley

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The Top Four Exhibitions to See Across the Americas

From Rosemary Mayer's long-deserved survey at Swiss Institute, New York, to the 17th edition of MOMENTA in Montreal, Canada, these are the best shows in the Americas

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Rosemary Mayer, *Hypsipyle*, 1973, satin, rayon, nylon, cheesecloth, nylon netting, ribbon, dyes, wood, acrylic paint, 122 × 274 × 15 cm. Courtesy: Lenbachhaus, Munich

Rosemary Mayer

Swiss Institute

Since her passing in 2014, Rosemary Mayer's formally exacting, diverse and conceptually rigorous body of work has remained largely under-recognized. Yet, there's no lack of venerable historical context for her practice: site-specific installations that presaged the modulation of performance art from public intervention to semi-private relational aesthetics; the phenomenological separation of painting from its stretcher bars; and a scholarly engagement with Western art. Then there are the well-established reputations of her contemporaries, such as Adrian Piper, Vito Acconci – an ex-husband who encouraged her off an academic pathway in classics towards visual art – and fellow writers like her own sister, poet Bernadette Mayer, with whom she grew up in the working-class, Catholic milieu of Ridgewood, New York. — *Paige K. Bradley*