

From left: Steve Burden, *Ready (Wheel)*, 1978; sculpture, wooden frame, bicycle wheels, paint, steel, stainless steel, 10' x 10' x 10'; 1979; *Motorcycling*, the Robert Rauschenberg Foundation, 1980-82; oil on canvas, 11 x 16 1/2"



EXHIBITION

CHRIS BURDEN EXTREME MEASURES

NEW MUSEUM • October 2, 2013–

January 12, 2014 • Curated by

Margaret Stern, Jenny Moon, and

Lisa Phillips • Chris Burden's head-

through performance pieces, such as *Shoot and Prelude to LEO*, or *110*, both 1971, will assault our complacent accep-

tance of the status quo—a job that can

make us overlook the delicate balance of

elements at play in his work. The New

Museum's building-wide retrospective

will offer a great opportunity to con-

template an impressive cross-section of this

influential artist's career. Burden turns a

sharp visual eye on the broader social

context of the artwork to simultaneously

clarify and expand the figure-ground

relationship that society identifies even at

the basic level of law and order, thereby

bringing the backdrop of our conven-

tions to the very fore. Looking at a great

sculpture such as *The Big Wheel*, 1979,

and seriously considering the physical

implications of something going awry,

one realizes that what actually holds it

all together is that Burden has shown

us that something was already awry in

the bigger picture, in our aesthetics and

imagined social structures.

—Charles Ray