The Game

Arts and Letters
September 26, 2026–July 3, 2027

Rules of Play

1. Player 1 adds at least four objects to the gallery in an arrangement of their choosing.
2. Player 2 adds at least two objects to the gallery and leaves in place at least two objects from the previous exhibition. Players 3 and 4 will then follow the same protocol.
3. Each player has three days to install their exhibition. The exhibition, with the exception of any remaining objects, must be deinstalled over no more than two days.
4. Players may make temporary adjustments to the gallery's physical qualities, such as lighting or paint color. Any adjustments to the gallery must be reversed within the deinstallation period, unless negotiated with all subsequent players.
5. Players will provide the public with a checklist identifying objects in the exhibition. They may provide additional information about the show if desired.

I have invited the artists Christopher Williams, Monika Baer, Aria Dean, and Abraham Cruzvillegas to play a made-up game with a simple set of rules that will unfold over the next year. Each artist must create a show with at least four objects, and what they place in the gallery is entirely up to them. Christopher Williams makes the opening move. When his show closes, the next player, Monika Baer, has to follow an additional rule: to leave in place at least two objects from Williams's show and incorporate them into her exhibition. This pattern of accumulation, rethinking, and rearrangement continues in subsequent rounds with Dean and Cruzvillegas. It's a little like the Surrealist game of exquisite corpse, or the reality show *Survivor*, if you think of the objects in the room as castaways angling to make it to the end.

I like how this game invites the artists to work quickly with what's available, to think but not overthink, and to translate the ways they approach making objects to playing their hands with a show. The exhibition's responsive, just-in-time structure runs counter to the long-term planning that goes into many institutional exhibitions and, for this show, is a feature, not a bug. It makes room for ways of working akin to the maxim adopted by Allen Ginsberg, "First thought, best thought": that your most spontaneous impulse, before you've had time to second-guess or "improve" it, is often the most alive. Institutions talk a great deal about taking risks; this is one way of doing it.

I invited these four artists because they are each drawn to how meaning shifts with context; their work is as concerned with how an object is constructed and positioned as with the object itself. What I don't yet know, and am eager to find out, is how differently they'll handle the constraints. Christopher Williams begins the game with walls: sculptures in their own right but ones he's told me the artists after him are free to hang their work on. Marked by earlier use, brought forward from past exhibitions, they carry a history of display into the room before the game's rule of inheritance has even begun.

Jenny Jaskey

Player 1: Christopher Williams
September 26–November 29, 2026

Christopher Williams (b. 1956, Los Angeles) has maintained a sustained engagement with radio since 1984, when he presented *Cassette* with de Appel, Amsterdam. In 2007, in collaboration with John Kelsey, he founded Radio Danièle, an homage to the radical free radio station Radio Alice, established in 1976, and to French filmmaker Danièle Huillet, who died in 2006. First presented with Museo d'Arte Moderna di Bologna (MAMbo), Radio Danièle has been revived during exhibitions at Kunsthaus Zürich (2007), Performa, New York (2007), Bergen Kunsthall (2010), and Kunsthaus Bregenz (2016). His open letter "Dear Marcel" was broadcast in 2017 as part of the exhibition *The Absent Museum* at WIELS Contemporary Art Centre in Brussels. His "Radio Play," an adaptation of Franz Xaver Kroetz's 1971 play *Inklusive*, was broadcast on February 25, 2024, on Lumpen Radio 105.5 FM as part of his exhibition *Radio / Rauhfaser / Television* at the Neubauer Collegium for Culture and Society in Chicago and on Radio Industry Berlin on September 11 and 18, 2025. An upcoming broadcast on WKCR 89.9 FM in New York is scheduled for October 5, 2026, at 3pm as part of *The Game* at Arts and Letters.

Player 2: Monika Baer
December 5, 2026–February 14, 2027

Monika Baer (b. 1964, Freiburg, Germany) remembers encountering Henri Rousseau's painting *Tiger in a Tropical Storm* (1891) in London as a child—the opulent vegetation set against the animal's terror, everything bent by the wind. She identified strongly with the scene, experiencing how art could speak to her like nothing else. She came of age as an art student in Düsseldorf in the mid-1980s against the swagger of Neo-Expressionism with few female role models. Studying the work of John Baldessari, with its conceptual rigor and anarchic, disobedient playfulness, was liberating and challenging. From the staged, layered photography of that era, and from the Pictures Generation, she absorbed a sense of deliberateness and artifice. Baer creates bodies of related work every couple of years that are built around her fascination with a single motif or material problem and developed intuitively. Each canvas is treated as a space of staging in which objects and painterly modes are arranged and reconfigured. An early series was based on a postcard she had of Portmeirion, Wales, an Italianate coastal village built as a kind of architectural fantasy. Others involved arrangements of puppets in Rococo attire, ethereal backdrops punctuated by trompe l'oeil liquor bottles, and, most recently, a set of luminous monochrome paintings in which a spacious experience of lavender was the key motif.

Player 3: Aria Dean
February 20–April 25, 2027

Aria Dean (b. 1993, Los Angeles) took the train from Pasadena to Chinatown as a teenager, and on one trip, Dean and her friends stumbled across Ooga Booga, a store that treated art books, music, and fashion with the same weight and where she eventually found a community of artists that drew her toward pursuing her own creative work. The kind of artist she would become took shape a bit later, in college, in a sculpture class where students made their own version of *Art in the Mind*, a landmark 1970 Conceptual exhibition. She became obsessed with Sol LeWitt through the project, which led her to Adrian Piper and the realization that art could be philosophical, not just sensory. Early exhibitions, such as *(meta) models or how i got my groove back* (2019), used sculpture to test a set of theoretical claims about Blackness, stripped of any cultural signifiers. Her thinking has since shifted from a more metaphysical framing of Blackness toward a historical one—asking not what Blackness is but what purpose it has served. Running alongside that inquiry is a broader interest in perception and reality. Both questions now run through her recent turn to narrative work in theater, such as the theatrical work *The Color Scheme* (2025), and a new feature-length film in development. Curating the work of her peers and writing have long been central to how Dean works. Essays and criticism from the last decade are collected in the book *Bad Infinity* (Sternberg Press, 2023).

Player 4: Abraham Cruzvillegas
May 1–July 3, 2027

Abraham Cruzvillegas (b. 1968, Mexico City) grew up in Colonia Ajusco, a neighborhood in the south of Mexico City built by rural migrants on rocky volcanic land. Houses there were built and rebuilt out of necessity, assembled from whatever materials were on hand and adjusted as families grew or money allowed. His early work often repurposed materials close at hand. One sculpture, *Untitled* (1993), echoed Marcel Duchamp's *Bicycle Wheel* (1913), replacing its spokes with a circular panel his father had once painted with red poppies, part of a body of unsold folk art that had lingered in the family home. Later, Cruzvillegas improvised an entire exhibition, *Autoconstrucción* (2007), using only materials found around the gallery. That method became the basis for *autoconstrucción* (self-construction), a term borrowed directly from the building process he'd grown up watching and turned into the guiding logic of his art. He later extended the idea into its opposite, *autodestrucción* (self-destruction), treating decay and dismantling as part of the same ongoing process. He has described his work as a kind of self-portrait built from contradiction, an identity that keeps forming and reforming rather than arriving at a fixed shape.

The Game is curated by Jenny Jaskey, Chief Curator.

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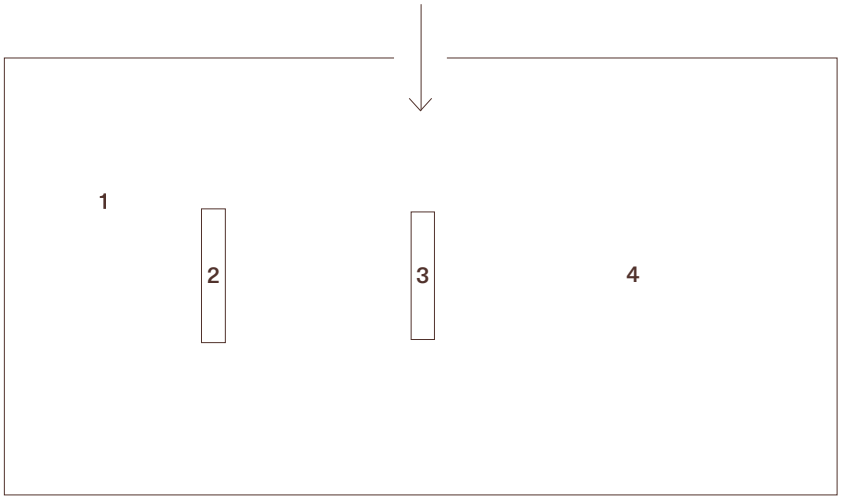
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Werbung

South Gallery



1. *PROVISIONAL PROP*
   DURATION 31m:50s
   RESOLUTION 3996 x 2160
   ASPECT RATIO 1.85:1
   FRAME RATE 24 fps
   FILE TYPE DCP
   BITRATE 250 bps
   AUDIO Uncompressed 48000 Hz, 24 bit, Stereo
   Klebelayout, hochtransparentes Zeichenpapier (Model-Nr.: 1740), 2021
   Video with sound on CRT monitor
   Exhibited in *standard pose*, David Zwirner, Paris, November 27, 2021 – January 29, 2022

2. *Adapted For Use: Wall designed by Dirk Ufermann, Head Technician, Bonner Kunstverein, Bonn. Scaled at 1:1.15 for room dimensions of second floor gallery, David Zwirner, 34 East 69th Street, New York, NY. Constructed after drawings by Pasztori Simons Architects, Berlin with Avery Dennison 500 Event Film MaV vinyl (color code: 707EM) and PPG Diamond Interior Flat MaVe paint (Seed Pearl 40YY 75/084)*, 2020
   Plywood, metal, wood, aluminum, adhesive vinyl, acrylic, rubber, ink, and tape
   Exhibited in *Footwear (Adapted for Use)*, David Zwirner, New York, February 27 – July 24, 2020

3. *Adapted For Use: Wall designed by Dirk Ufermann, Head Technician, Bonner Kunstverein, Bonn. Scaled at 1:1.2 for room dimensions of third floor gallery, David Zwirner, 34 East 69th Street, New York, NY. Constructed after drawings by Pasztori Simons Architects, Berlin with Avery Dennison 500 Event Film MaV vinyl (color code: 707EM) and PPG Diamond Interior Flat MaVe paint (Seed Pearl 40YY 75/084)*, 2020
   Plywood, metal, wood, aluminum, adhesive vinyl, acrylic, rubber, ink, and tape
   Exhibited in *Footwear (Adapted for Use)*, David Zwirner, New York, February 27 – July 24, 2020

4. *Model-Nr.: 1740*
   Rotznasen – Kinder Model Agentur,
   Liesegangstr. 7A, 40211 Düsseldorf,
   Studio Rhein Verlag, Düsseldorf, January 28, 2016
   Printer: Canon Colorado 1650 UVgel
   Ink: UV Gel 460
   Material: 18 oz Ultraflex
   Grommets: #2 brass grommets every 24 inches, 2024
   Exhibited in *Radio/Rauhfaser/Television*, The Neubauer Collegium for Culture and Society, Chicago, February 8 – April 19, 2024

* *WKCR 89.9 FM NY, Broadcast on: 5. October 2026, FM Frequency: WKCR-FM 89.9 MHz, Facility ID: 68270, Class: B1, ERP: 1,350 watts, HAAT: 284 meters (932 ft), Transmitter address: 4 Times Square (151 West 42nd Street & 1472 Broadway, Manhattan, New York), Transmitter coordinates: 40°45'21.4"N 73°59'08.5'W*
from:
Radio Play
12 Inch Double LP
33 RMP
FMP1290/FMP1300
Duration: 81min. 30sec.
Revolutions: 33 rpm
Executive Production: Markus Müller, Free Music Production
Mastering: mo stern, datscha studio, Brandenburger Land
Catalogue Number: FMP1290/FMP1300

All works are courtesy of the artist and David Zwirner, New York.

* *Radio Play* was broadcast live on WKCR 89.9 FM on October 5.