

ALWAYS BEING RELATION: 50 YEARS OF THE GALLERY AT THE CFA

There is a tradition at the Ezra and Cecile Zilkha Gallery of celebrating anniversaries with exhibitions that reflect on the legacy of Wesleyan alumni artists. For *Always Being Relation*, the gallery's 50th anniversary exhibition, the notion of "alumni" expands beyond its conventional definition of University graduates, putting in dialogue work by artists who studied at Wesleyan with visiting artists who have exhibited in the gallery since its opening in 1973.

The title of the exhibition is a quote from Gertrude Stein's *Lectures in America* (1935). In her talk "Plays," Stein speaks about the function of relationality within landscape in the theater. Even without moving, the individual aspects of the landscape are always in relation to one another, "the trees to the hills the hills to the fields the trees to each other." In Stein's treatment everything is contingent except for the presence of relationality itself.

For the past 50 years, the gallery has presented the works of both students and visiting artists. Though these exhibitions are usually not at the same time, they have always been in relation. This exhibition will bring both together amidst ephemera and images from the gallery's archives, examining the multifarious histories of the space and its role in bringing contemporary art into conversation with the liberal arts at Wesleyan for the last five decades.

Although it is not an exhaustive survey, the exhibition helps us to consider many different narratives that have transpired or are transpiring in the gallery, looking at how relationships between the gallery's walls and the artists/artworks presented within them have formed. As Stein put it, "the story is only of importance if you like to tell or like to hear a story but the relation is there anyway."

Artists include **Janet Biggs, Daniel Buren, Julien Creuzet, Anthony Discenza '90, Vincent Fecteau '92, Tony Feher, Ariadne Fish, Renée Green '81, Salim Green '20, Lyle Ashton Harris '88, Rachel Harrison '89, Elana Herzog, Dana Hoey '89, Kahlil Robert Irving, Karrabing Film Collective, Sol LeWitt, Glenn Ligon '82, Hon. '12, Alvin Lucier, Melissa Marks '87, P '23, Nick Raffel, Cameron Rowland '11, Fred Sandback, Aki Sasamoto '04, Beverly Semmes, Cindy Sherman, Diane Simpson, Jessica Stockholder, virgil b/g taylor '15, Franz Erhard Walther, Andrew Witkin '00, and Carrie Yamaoka '79.**

CHECKLIST

Janet Biggs

Can't Find My Way Home

2015

Single channel HD video with sound

Duration 9 minutes, 45 seconds

Courtesy of the artist and Cristin Tierney Gallery, New York.

Janet Biggs

The Unanswered Question (once touched, remains unknown), 2015

By Janet Biggs, in collaboration with composer Barney McAll and the Moores School Concert Chorale, University of Houston.

Sound installation

Approximately 2 minutes, looped

Courtesy of the artist and Cristin Tierney Gallery, New York.

Daniel Buren

Une pièce en Deux et en Hauteur

1979

White acrylic on cotton fabric with white and orange stripes, 8.7 cm wide

Before cutting: 32 1/4 × 55 1/8 in (82 × 140 cm)

Courtesy of the artist and Bortolami Gallery, New York.

Julien Creuzet

I feel like a black hole, drawing in the slightest spark. A blue abyss, den of the sea, at the end of the pontoon of Pointe Lamar. Do I look like I have severe facial injuries? They didn't want to sell me any stellite. I need to say, to unlock my jaw, to place it on top of the coke bottle. My makeshift dentures, brass alloy. What is in there, everything I see in myself, I am this condom filled with caffeine. The same ochre powder I put in my jeans. Him, inside, a turd covered in bubbles, my sex lying underwater in the plastic bottle (...)

2014

Plastic bottle, water, coffee, condom, miniature model of a Native American head and clock needle

Approx. 19 × 30 × 20 cm

Courtesy of the artist and DOCUMENT, Chicago and Lisbon

Anthony Discenza

Materials List for an Unrealized Artwork (#5)

2024

Adhesive vinyl

Dimensions variable

Courtesy of the artist.

Vincent Fecteau

Untitled

2022

Papier-mâché, acrylic, wood, resin clay

21 1/2 × 26 × 18 inches (55 x 66 x 46 cm)

Courtesy of the artist and Matthew Marks Gallery, New York.

Tony Feher

New Shore Reactor in Motion

1994

glass jar with metal lid, found plastic chips

6 3/4 × 3 1/2 × 3 1/2 inches – 17.1 × 8.9 × 8.9 cm

Collection of Lucien Terras, New York.

Tony Feher

Untitled

1993

sand mix, glass bottle, radiator coolant

11 × 12 × 18 inches – 27.9 × 30.5 × 45.7 cm

Collection of Lucien Terras, New York.

Ari Fish

Era of Er(r)o(r)s

2023

Colored pencil on paper

25 × 19 inches; 27 × 21 × 1 inches framed

Courtesy of the artist.

Renée Green

Code: Survey Detail

2004

Photographic print

39 × 45 inches

Courtesy of the artist, Free Agent Media, and Bortolami Gallery, New York.

Renée Green

Code: Survey Wall

2004

Photographic print

39 × 45 inches

Courtesy of the artist, Free Agent Media, and Bortolami Gallery, New York.

Renée Green

Code: Survey Detail

2004

Photographic print

39 × 45 inches

Courtesy of the artist, Free Agent Media, and Bortolami Gallery, New York.

Renée Green

Code: Survey Website

2006

www.wesleyan.edu/cfa/renee-green-codesurvey

Courtesy of the artist, Free Agent Media, and Bortolami Gallery, New York.

Salim Green

Battle Bug

2023

Concrete, canvas, rebar, boxing gloves

46 × 46 × 25 inches, approximately

Courtesy of the artist.

Salim Green

SMC_81923_13:46

2023

9 × 9 inches

Oil on felt with wood backing

Courtesy of the artist.

Salim Green

TCB_83123_NA

2023

9 × 9 inches

Oil on felt with wood backing

Courtesy of the artist.

Salim Green

SMC_81923_15:24

2023

9 × 9 inches

Oil on felt with wood backing

Courtesy of the artist.

Lyle Ashton Harris

Double Gasper

2019

Ghanaian cloth, dye sublimation prints, and ephemera

40 ⁵/₈ × 49 ³/₄ inches

Courtesy of the artist. Collection of David Castillo.

Rachel Harrison

Burn Bag

2023

Wood, cement, acrylic, framed pigmented inkjet prints, Crocs, Jibbitz, and fake popcorn

80 × 37 × 31 inches

Courtesy of the artist and Greene Naftali Gallery, New York.

Elana Herzog

Untitled (Embedded Sampler in wood)

2020

Textile, metal staples in wood panel

20 × 18 ¹/₂ × 1 inches

Courtesy of the artist.

Elana Herzog

Untitled (quadrants)

2019

Mixed textiles, metal staples in plywood

25 ¹/₂ × 27 ¹/₂ × 1 inches

Courtesy of the artist.

Dana Hoey

Problem

2022

Archival inkjet print

40 ¹/₂ × 60 ¹/₂ × 1 ¹/₄ inches

Courtesy of the artist.

Kahlil Robert Irving

Street Cans & Coils: Memorial Pack - ALS 2011

2018

Glazed and unglazed stoneware and porcelain, opal luster, gold luster, silver luster, blue luster, found decals, personally constructed decals

14 × 13 ¹/₂ × 9 ¹/₂ inches

Courtesy of the artist. Collection of Glenn Ligon.

Karrabing Film Collective

Night Fishing with Ancestors

2023

Video

Duration: 24 minutes, 37 seconds

Courtesy of the artists.

Sol LeWitt

Wall Drawing #1120

A wall divided vertically into two equal parts. Left: 10,000 random straight lines 5 inches (12 cm) long. Right: 10,000 random straight lines 10 inches (25 cm) long

Black pencil

First drawn by: Adina Bricklin, Asher Israelow, Selin Kocagoncu,

Julide Turkey, Carolyn Wachnicki

First installation: Ezra & Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut, April 2004

Second installation: Ezra & Cecile Zilkha Gallery, Center for the Arts, Wesleyan University, September 2023

Drawn by: Maya Alicki, Eleonor Andersson, Julia Brickell, Ali Eckstein, Graciana Childs, Michael Fadugbagbe, Willow Frohardt, Lillian Hoeflin, Gabriel Hurier, Maggie Leeming, Emmett Levy, Kathy Liang, Ollie Longo, Caroline O'Connor, Io Perl-Strahan, Hannah Podol, Luz Rivera, Savannah Ryan, Willow Saxon, Gretta Schloss, Loren Wang, Jasmin Wong, Tracy Wu, Truly Zanda

Courtesy of the Davison Art Center, Wesleyan University, Middletown, Connecticut

Glenn Ligon

Static #3

2023

Oil stick and gesso on canvas

43 × 37 inches (109.2 × 93.9 cm)

© Glenn Ligon; Courtesy of the artist.

Alvin Lucier

Music for Pure Waves, Bass Drums and Acoustic Pendulums

1980

Bass drums, loudspeakers, ping pong balls, monofilament and slow sweep pure wave oscillator

134 × 176 × 42 inches

Melissa Marks

Before Volitia

2024

Pencil and acrylic on wall

12 × 12 feet

Courtesy of the artist.

Melissa Marks

Volitia looks at the sky

2023

Color pencil on paper

22 × 28 inches

Courtesy of the artist.

Melissa Marks

Flash Gordon

2023

Color pencil on paper

22 × 28 inches

Courtesy of the artist.

Nick Raffel

Indoor wind dials

2022

Bass wood, maple, birch, stainless steel shaft, stainless steel base,
ball bearings

14 × 9 inches

Courtesy of the artist.

Cameron Rowland

Renewal

2024

Rikers Island gun safe sold by Department of Citywide Administrative Services

33 ½ × 32 ⅞ × 17 inches (85.09 × 83.50 × 43.18 cm)

New York City Judge Richard Riker was a central figure in the 1830s slave-catching ring that black abolitionist David Ruggles named the “kidnapping club.” Riker was known as a pro-slavery judge who frequently issued the warrants for fugitives’ arrest and consistently ruled in favor of slave owners. Riker’s family owned the island now bearing his name until they sold it to the city to be used as a jail after his death. Rikers Island Penitentiary was built in 1932 to replace Blackwell’s Penitentiary and Blackwell’s Workhouse, which were located on Welfare Island now known as Roosevelt Island.

Like Blackwell’s Penitentiary before it, Rikers Island Penitentiary was built by the forced labor of people who were incarcerated. As at Blackwell’s Penitentiary, the physical and psychological abuse of incarcerated people has been fundamental to the operations of Rikers Island. Rikers Island Penitentiary was touted as a reformist improvement on the conditions of Blackwell’s Penitentiary, just as borough-based jails have been touted as a reformist improvement on Rikers.

In 2017 New York City committed to closing Rikers Island by 2027 and building four new jails, which are described as “borough-based” because they will not be located on isolated islands. In 2021 the city passed the Renewable Rikers Act, transferring buildings, equipment, and property from Rikers to The Department of Citywide Administrative Services. DCAS sells some of this equipment on the government surplus website Public Surplus. The revenue DCAS generates from these auctions goes back to the city’s General Fund, which may be drawn on for the construction of new jails. The new jails will be governed by the same laws that governed Rikers. These laws dictate the issue of firearms to correction officers, mandate that they maintain the custody and control of inmates, and give officers the power to use deadly force to prevent escape.¹

Incarceration is predicated on the violence of domination and enclosure. Correction officers, the authority they hold, and the weapons they carry maintain the system of domination that any jail or prison is built on.

¹ 7 NYCRR 57.5, CPL 2.20, Penal Law § 35.30

Cameron Rowland received an undergraduate degree in Studio Art at Wesleyan University in 2011.

Fred Sandback

Untitled

1999

Ochre acrylic yarn

Dimensions are variable with each installation

Estate stamped on accompanying Letter of Authenticity

Courtesy of the Estate of Fred Sandback and Krakow Witkin Gallery, Boston.

Aki Sasamoto

Movie: Yield Point

2017

Video

Duration: 21 minutes, 44 seconds

Courtesy of the artist, Take Ninagawa, Tokyo and Bortolami, New York.

Aki Sasamoto

Flex Test - Steel, Tensile Test - Steel/Brass

2017

Single-channel video, sound

Duration: 12 minutes, 58 seconds

Courtesy of the artist, Take Ninagawa, Tokyo and Bortolami, New York.

Aki Sasamoto

Trash Bag Tensile Test

2017

Single-channel video, sound

Duration: 18 minutes, 46 seconds

Courtesy of the artist, Take Ninagawa, Tokyo and Bortolami, New York.

Beverly Semmes

Black Gowns

1994

Velvet cloth, in three parts

108 × 192 × 144 in

Courtesy of the artist. Collection of Kahlil Robert Irving.

Cindy Sherman

Untitled

1977/2011

Gelatin silver print

Edition of 20

Courtesy of Krakow Witkin Gallery, Boston.

Cindy Sherman

Untitled

1975/1983

Silver gelatin print

Edition of 125

Courtesy of Krakow Witkin Gallery, Boston.

Cindy Sherman

Magic Time

1975/2014

Gelatin silver print with blue tone

Edition of 20

Courtesy of Krakow Witkin Gallery, Boston.

Diane Simpson

Folding Forms V

1977

Collagraph print

21 $\frac{7}{8}$ × 27 $\frac{3}{8}$ inches

Variation 1/1

Collection of Benjamin Chaffee and Samantha Topol.

Jessica Stockholder

Longingly Slugged

2016

Printer, 40 watt bare light bulb, light fixture, purple cord, green fabric, pink vinyl, white steel brackets, hinge, hardware

75 $\frac{1}{2}$ (H) × 19 (W) × 14 $\frac{3}{4}$ inches (D)

Courtesy of the artist and Mitchell-Innes & Nash, New York.

virgil b/g taylor

at the edge, or close to the beginning there is the possibility of living together, where the fact of difference turns with the world as meaning is made. from this form is our tradition: scattered but not lost; bound together by a shape-shifting thread; or grounded by having no ground. we were a people so perfectly displaced that each new place became our home.

2023

Vinyl banner

8 × 25 feet

Courtesy of the artist.

Franz Erhard Walther

Four Stride Paths

1978

Cotton, wood, in four parts

Overall: 65 1/8 x 76 1/8 x 7 7/8 inches

Courtesy of the artist and Peter Freeman Gallery, New York.

Andrew Witkin

with Agnes Martin, Alicia Mihai Gazcue, Alissa Farber, Allan McCollum, Alvin Lucier, Amy Baker Sandback, Amy Witkin, Ana Tiscornia, Andrea Anastasio, Andrea Pitsch, Arthur Miller, Athena Kirk, Barbara Krakow, Ben Chaffee, Beth Kantrowitz, Beverly Bernson, Bill Callahan, Bill Jacobson, Bill Lassiter, Bo Jackson, Bob Monk, Bob White, Brendan Greaves, Brian Buckley, Brian Zink, Bronlyn Jones, Carl Andre, Cary Leibowitz, Ceal Floyer, Charles Mingus, Charmaine Wheatley, Constantin Brancusi, Daiki Suzuki, Damon Krukowski, Daniel Scholnick, David Gray, David Marks, David Cleaton-Roberts, David X. Levine, Dick Albright, Dina Deitsch, Dottie Witkin, Douglas Weathersby, Ed Ruscha, Elaine Sturtevant, Ellen Berkman, Erwin Heerich, F. Carlo Schmid, George Adams, Giovanni Anselmo, Giuseppe Penone, Hanne Darboven, Hans Memling, Herman Melville, Hiram Butler, Holly Getch Clarke, Jacopo Tintoretto, Jay Glushien, Jean-Yves Noblet, Jeff Bergman, Jen Mergel, Jenny Winkworth, Jeremy Ziemann, Jerry Wapner, Jerry Wexler, Jess Rosner, Jill Slossburg-Ackerman, Jim Harris, Joe Salonis, Joe Scanlan, John Cage, John Dewey, John Hanlin, John Kirk, John Kramer, John O'Neal, John Paoletti, John Stuart Gordon, Jordan Rosenblum, Josh Pazda, Judith Butler, Kaatje Cusse, Karen Nelson, Kate Shepherd, Kay Rosen, Kenneth Goldsmith, Kevin Garnett, Kimon Kirk, Klaus Ottmann, La Monte Young, Lara Cocken, Laurie Parsons, Leah Witkin, Lee Mingwei, Leslie Paoletti, Lila Kanner, Liliana Porter, Lisa Krakow, Lisa Theorle, Lisa Young, Luis Croquer, Lynette Vandlik, Marcel Broodthaers, Marcel Duchamp, Marsha Ginsberg, Martha Rosler, Marvelous Marvin Hagler, Mary O'Grady, Masako Glushien, Mason Williams, Merce Cunningham, Micah Lexier, Michael Asher, Michael Bernstein, Michelangelo Antonioni, Michelle Fornabai, Mike Glier, Milton Kornfeld, Naomi Yang, Natalia Valeria Porter Bolland, Natasha Bernstein, Nina Felshin, Otomo Yoshihide, Paula Soares, Peter Ballantine, Peter Downsborough, Peter Gidal, Peter Kaye, Peter Nesbett, Pieranna Cavalchini, Puffin D'Oench, Quincy Jones, Rachael Arauz, Randy Hopkins, Rebecca Solnit, Rei Kawakubo, Rob Alexander, Robert Barry, Robert Bauer, Robert Feldman, Robert Huot, Robert Lax, Robert Mangold, Robert Ryman, Robin Waart, Roger Conover, Rosemary Lennox, Ryan Cross, Samantha Topol, Sarah Baker, Shelly Bancroft, Simon Lince, Skyela Heitz, Sol LeWitt, Stephanie Theodore, Stephen Prina, Steve Lubar, Steve Reich, Susan Stoops, Susanna Singer, Sylvia Plimack Mangold, Tatyana Gubash, Terry Albright, Tim Albright, Tony Cokes, Tony Feher, Topher Cox, Walter Payton, Will Oldham, Yosef Glushien, and Yves Klein, among others

*Untitled 1969—
2004—*

Particularly arranged, commercially available long-playing vinyl records of Mason Williams' "Music" as released, beginning in 1969, as printed, sold, and resold. With record sleeves, covers and various protection, as purchased "as is".

Installation dimensions are variable

Courtesy of Theodore Art, New York City and James Harris Gallery, Dallas, Texas.

Carrie Yamaoka

Stump x 2

2024

Chiffon

Dimensions variable

Courtesy of the artist, Commonwealth and Council, Los Angeles, and Ulterior, New York.

RELATED EVENTS

Exhibition Opening Party

Tuesday, January 30, 2024 at 4:30pm

Ezra and Cecile Zilkha Gallery

Karrabing Film Collective: Film Screening and Conversation with Elizabeth A. Povinelli and George Bajalia

Wednesday, February 7, 2024 at 4:30pm

Ezra and Cecile Zilkha Gallery

Artist in Conversation: Carrie Yamaoka and Claire Grace

Tuesday, February 27, 2024 at 4:30pm

Ezra and Cecile Zilkha Gallery

Curated by Associate Director of Visual Arts Benjamin Chaffee '00, with Exhibitions Manager Rosemary Lennox.

Special thanks to 2023 Ezra and Cecile Zilkha Gallery Exhibitions Interns Madeleine Levinsohn '24 and Emmett Levy '24 and past Exhibitions Interns Gabby Farina '23 and Archie Caride '23. Thank you to Jason Friedes and Alison Goldie for their assistance with the installation. Thank you to John Ravenal '81 for sharing his research for the 40th Anniversary exhibition. Thank you to Nina Felshin and Klaus Ottmann for their past curatorial work in the gallery and for their conversations and archives in preparation for this exhibition. Thanks also to all of the artists, Cristin Tierney Gallery, Krakow Witkin Gallery, Bortolami Gallery, Matthew Marks Gallery, David Castillo Gallery, Maxwell Graham, Peter Freeman Gallery, Mitchell-Innes & Nash, Take Ninagawa, DOCUMENT, Lucien Terras, Ron Kuivila, Rani Arbo, Andrew Chatfield, John Elmore, Tony Hernandez, and Joshua Lubin-Levy. Thank you to Lucy Brubaker '25, Sophie Clapacs '25, Michael Fadugbagbe '25, Clío Gourevitch '26, Sophia Hall '26, Emma Kendall '24, Spencer Klink '24, Scout Raimondo '25, and Noah Shacknai '25 for their help in the past weeks with finalizing the wall labels and the exhibition itself.

This exhibition and related programming are a part of the 50th anniversary season of the Center for the Arts at Wesleyan University.

The cover image for the handout as well as the posters for the exhibition were designed by virgil b/g taylor '15.

 Wesleyan University

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50th Anniversary Middletown, Connecticut | www.wesleyan.edu/cfa