

Robert
Lostutter
and
Kristi
Cavataro

**Robert Lostutter
and Kristi Cavataro**

January 27 – March 1, 2026

Ezra and Cecile Zilkha Gallery | Center for the Arts | Wesleyan University

Robert Lostutter and Kristi Cavataro

This intergenerational exhibition brings together an abridged survey of Robert Lostutter's paintings and drawings from 1968 to 2023 with Kristi Cavataro's recent stained glass sculptural works.

Robert Lostutter is known for creating meticulously-rendered hybrid human forms in surreal settings. Seemingly beatific, even when contorted with exposed innards, these adorned creatures demonstrate both a technical mastery and wild imagination that is at once bound up with and reaches beyond the human figure. Occupying the gallery's floor, Kristi Cavataro's sculptures, constructed out of opaque or translucent stained glass, create abstract shapes that evoke biomorphic resonances. Taking advantage of the abundant natural light of the gallery's large windows, these closed volumes reveal an interior space defined by their color. More than a superficial skin, the color in the glass goes all the way through the medium.



Robert Lostutter, *Untitled*, 1972, Oil on canvas, 60 x 49 inches.
Courtesy of the artist and Corbett vs. Dempsey, Chicago.

Below are reprints of two recently published articles on the work of Robert Lostutter. The first, by Donald Kuspit, originally published in *Artforum* in October 2025, is a review of Lostutter's solo exhibition at Derek Eller Gallery, New York. This concise exhibition included a range of works from the 1970s to 2016, and Kuspit eloquently addresses the breadth of Lostutter's oeuvre bringing new references to the artist's work from literature, art history, critical theory, and psychoanalysis. Alison Cuddy's 2023 article in *NewCity* addresses a major turn in Lostutter's work with his most recent body of work, *Songs of War*. Cuddy also includes many quotes from the artist and her article gives a sense of the artist's character. Both articles are reprinted with permission of the author and publisher.

Robert Lostutter

Donald Kuspit

Robert Lostutter, a Chicago Imagist but more broadly a latter-day Surrealist by reason of his perversely hybrid figures—often a combination of a colorful tropical bird with an expressionless human figure—would be better characterized as a Neo-Decadent. After all, he is clearly an artist with “twisted and precious ideas,” to borrow the words of Jean des Esseintes, the dark aesthete of Joris-Karl Huysmans’s 1884 novel *À rebours* (*Against Nature*). Decadent art is devilishly perverse, as Lostutter’s oil painting of a muscular armless male, *Untitled*, 1972, suggests. The subject’s head, missing both mouth and chin, hovers over his naked torso. A large blooming rose, floating behind an angry blue snake curled around a dagger, sits where his neck should be. He is not a Saint Sebastian manqué—the ten green-and-pink arrowheads flanking his body point away from the flesh. He does, however, seem to represent a contradiction between good and evil (or love and hate), as the flower and serpent implicitly symbolize the biblical Eve and Satan, respectively.

Lostutter’s modest but exquisite show at Derek Eller Gallery—his first New York exhibition in more than thirty years—featured the oil painting alongside eight works on paper. While the graphite drawing and seven watercolors were considerably smaller than the sixty-

by-forty-nine-inch canvas, they were nonetheless executed with the same level of scrupulous care. *Untitled*, 1971, depicted a monstrous leg with a metal brace stabilizing its knee. Another armless man, this time upside down, sprouts out of the limb like a foot; a spiked belt holds the two radically incommensurate parts together. The hybrid figure, a kind of mutant performer in a little theater of the absurd, calls to mind the so-called sarcastic laugh of the Dadaists. One also wonders if the picture somehow illustrates Theodor Adorno’s negative dialectic in theatrical action.

Untitled, 1970, presented a man whose face is partially obscured by a sadomasochistic mask. He points to what looks like a bundle of limp colored pencils, rising from the bottom of the composition. Emerging from the picture’s left side is a group of flaccid paint tubes. The artmaking materials are presumably emblems of inspiration, but they just sit there, misshapen and unused—perhaps suggesting creative frustration or inhibition. Maybe the most dramatic and complicated work in the exhibition was *Untitled*, 1971, a five-and-a-half-by-five-inch watercolor of a strapping male. His body is tied up and bisected by a huge dragon-like form with crocodile teeth and a flaming tail. I believe that this fiery creature is also an inspirational symbol.



Robert Lostutter, Untitled, 1970, Watercolor on paper, 6 1/2 x 4 inches (image). Courtesy of the artist and Corbett vs. Dempsey, Chicago.

It serves as the guts of the Herculean figure, which is heroically large but blind—incapacitated like the other men in Lostutter's show.

The artist's maimed fetishists might all be self-portraits. According to psychoanalyst William Gillespie, fetishism results from castration anxiety, represented here by Lostutter's many damaged and dismembered subjects. Critic Edmund Wilson compared the modern artist—rootless, alienated from society—to the embittered Greek hero Philoctetes, whose “festering, odorous injury on his foot . . . [led] to his isolation on an island.” The one comparatively hopeful piece

in the exhibition was the pencil drawing *Kyōsei 5*, 2016, whose title references the Japanese philosophy of working with others toward a common goal. The figure's eyes are gently fixated upon the viewer—he appears to be some kind of mythical sage, with feathers (or are they petals?) growing out of his face. He seems to be beckoning us to follow him, asking us to do something for our collective well-being. And perhaps we can, bodies both strong and sick, together.

Originally published in *Artforum*, October 2025, Volume 64, No. 2.

Unexpected: A Conversation with Robert Lostutter About His New Work, *Songs of War*

Alison Cuddy

"I wasn't expecting a third epiphany."

I'm seated across a kitchen table from Robert Lostutter, sunlight illuminating the long line of tall, west-facing windows in his loft. Laid out on a nearby table are over a dozen small drawings, part of a set of nineteen which form the basis of his new work, "Songs of War." Rendered in the exquisitely precise detail the artist is known for, they, too, are something entirely unexpected.

"This work is really different from what I usually do," says Lostutter, in his understated way.

Lostutter's most "usual" or perhaps better-known works, which he's been making since the early 1970s, are his watercolor portraits of a kind of hybrid species, combining human and avian features. They sport elongated, beak-like noses and feathered caps and cheeks, which contrast and complement their sensuous lips, fulsome teeth and seductively smooth chests. Their gaze is penetrating and remote. Beautiful and regal, posed in front of intensely glowing color fields that almost seem to undulate, they are both familiar and strange, a potential if smoldering dance partner or a creature of prey, preparing to peck you.

Robert Lostutter, Indianapolis Museum of Art at Newfields, 2021. Photo by Jim Dempsey.



The new graphite works, as well as five watercolors, are also intense. Their subjects though, offer a radical departure from his preening young birdmen. They look a bit like gargoyles, dressed in outfits that marry the style of medieval court tunics to our moment's ubiquitous puffer jackets. Lizard-like tongues protrude from gaping mouths lined with crumbly, rutted teeth, noses look like miniature architectural corbels and skulls sprout thumbs or are cleaved, revealing the brain matter within. Their brilliant blue but vacant eyes and hanging jaws speak a derangement.

John Corbett, who along with Jim Dempsey, is presenting the work at their gallery Corbett vs. Dempsey, thinks the figures are "very disturbing," adding: "They contrast this incredible refinement of execution with this incredible crudeness of form. That's part of what gives them particular power."

"Songs of War" is Corbett's fourth show with Lostutter and the gallerist thinks the new work speaks to our times and "the constant state of embattlement we're in." War is clearly a backdrop. The show's title derives from a poem that will also be on display (Lostutter has composed a poem for each of his shows since around the mid-seventies), the first two lines of which read:

*The human race goes off to war with
dancing hands and singing feet
And they return, if they come back at all,
slashed and torn in mind and bone*

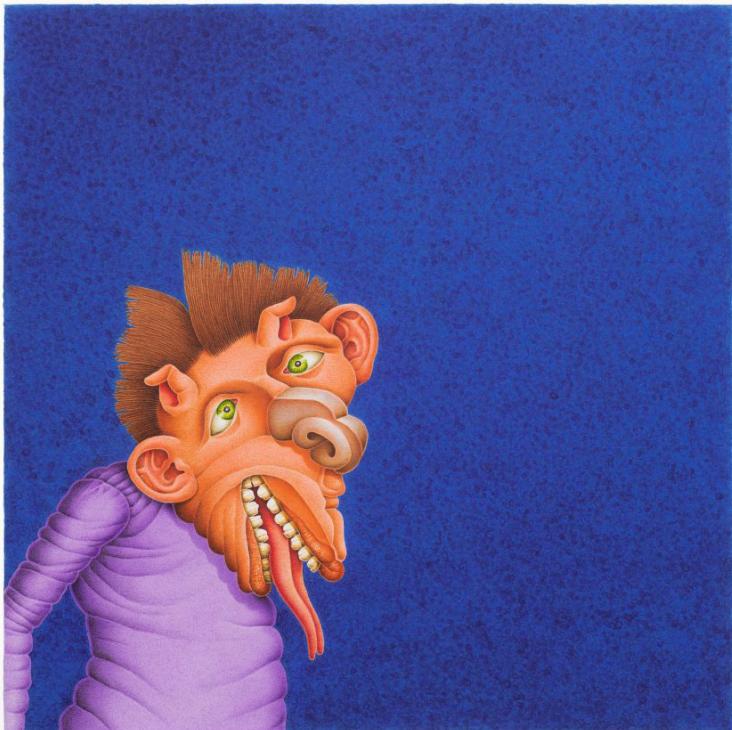
If Lostutter is consumed by the hellscape delivered by our endlessly apocalyptic news cycle, it doesn't show. Rather, he radiates exuberance, still under the spell of the creative outburst that birthed this new work. He jokes about friends who through the years, watching his consistent output, would groan "Not another head." Now the view has changed. "I see a road that I wish I had found forty years ago."

Lostutter's first epiphany came in high school. His maternal grandmother talked his way into a college-level drawing class. While sketching a leaf for an assignment plein air, the teacher came over and demonstrated how, by playing with the pressure of his pencil point, he could darken and lighten, widen and narrow, the lines of his drawing. Lostutter says this unexpected lesson was a "wonderful thing that just opened up something in me."

His second epiphany came much later, inspired by the work of artist Richard Lindner. In both cases, it was his recognition that these moments, though small in themselves, were also momentous portents that could lead him somewhere new, whether to the extraordinarily refined technique that is the mark of Lostutter's entire oeuvre or to merging his love of birds with his interest in the human figure.

His most recent epiphany came in late 2018, as he was finalizing "Kyosei," his last show at Corbett vs. Dempsey. Lostutter says for some time, three phrases had been running through his head, unbidden: "Stop Making Sense," derived from the title of the 1984 Jonathan Demme performance documentary about the music group Talking Heads; "It's Getting Late" and "It's Time to Jump." Eventually he wrote them down together in a sketchbook, an act which seemed to unleash their potency. Every night for the next two years, from midnight until four in the morning, Lostutter sketched and sketched, filling twenty-five notebooks in the process.

By what strange alchemy that fragmented, three-line earworm became a creative summons remains mysterious. "I knew what I had to do," Lostutter recalls. "I took a sketchbook down probably that day. I got everything ready. And every night I couldn't wait to get to my sketchbook work because it all went so well." What is clear to him is that this proliferation of hundreds of creatures, some playful, others menacing, a collection he fondly refers to as his "Garden of Earthly Delights," after the triptych by Hieronymus Bosch—represents both something he's been building toward and a definitive break from the past.



THE SONGS OF WAR 3, LOSTUTTER, 2022

Robert Lostutter, *The Songs of War 3*, 2022, Watercolor on paper, 14 x 14 inches, 23 3/4 x 23 3/4 inches, framed.
Courtesy of the artist and Corbett vs. Dempsey, Chicago.

Mystery, the imagination, memory, the past... All were strongly present during my conversation with Lostutter. He tells me some of his childhood stories, like the time he climbed out a window to escape his oppressive family. He fell to the ground, scraping his knee, but his description of what came next sounds straight out of a fairy-tale.

"I knew if I did this and walked to the curb, my grandmother would show up. That

car would slowly (he stretches out the word—s l o w l y) come down the street and the door would open, and I would go into the car. It was the last time I had to do that."

His story of the fall that ended in rescue represents another definitive break in Lostutter's life, thanks to the grandmother he named Mimi, who launched his life as an artist, from teaching him how to draw when he was a baby to financing his

education at the School of the Art Institute, against the wishes of his parents. After her death, Lostutter discovered hundreds of drawings she made but never shared with anyone, a moment that still gives him chills.

"There are people out there when you're young, they will step into your life, give you something precious and then step out of your life."

Lostutter has been graced with many of these as well, from his friend, the artist Ed Paschke, to the painter and educator John Rogers Cox, who at AIC took him under his wing, sharing secrets of Old Masters painters, such as "glazing," a subtle layering technique that gives Lostutter's watercolors and drawings their distinctive luminosity and depth. His memory is very good and his storytelling, which, like his art has a fantastical dimension, is even better.

When he describes a moment with his grandfather, a fellow bird lover, who in pointing out a great blue heron flying over a small, winding river, gave him an impression of color he says has stayed in his work, I feel I am standing right next to him on that summer afternoon in a 1950s Kansas countryside, seeing and feeling the "late day sun, the orange ochre light, all this rich green of the trees that grow alongside a river and that blue heron."

After more than seven decades of steady and acclaimed output, Lostutter seems to me perfectly poised between past and future. He is busy writing a memoir (a two-foot stack of index cards represent both his organizational system and the

hundreds of edits he has already made along the way). Despite his dyslexia, his writing is flowing—and, he thinks, getting better. He is thrilled that the Morgan Library in New York acquired the set of drawings and poem of "Songs of War." He sees so much more potential in the shelf of sketchbooks he's just begun to tap. I marvel at his devotion and stamina. His drawings and watercolors can take two or three months to complete.

Still puzzling over his new direction, I ask him if he finds the figures horrifying or monstrous. After a pause he responds "Are they monstrous? I don't know. Some are a little scary," adding, "I love these drawings."

His partner of fifty-nine years, Bill Heaton, agrees, saying he is "very curious" to see how people react to the work. "Because nobody is expecting this."

Nobody, except maybe the artist who says, "I have a certain amount of time left here. And there's so much I want to do." It all came down to confronting a question: "Can I jump at this age? Can I really do that? And... I did." At eighty-three, Lostutter is still up for playing the long game, even as he's changing its terms.

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May 4, 2023,

<https://art.newcity.com/2023/05/04/unexpected-a-conversation-with-robert-lostutter-about-his-new-work-songs-of-war/>

Building Complexity

Benjamin Chaffee

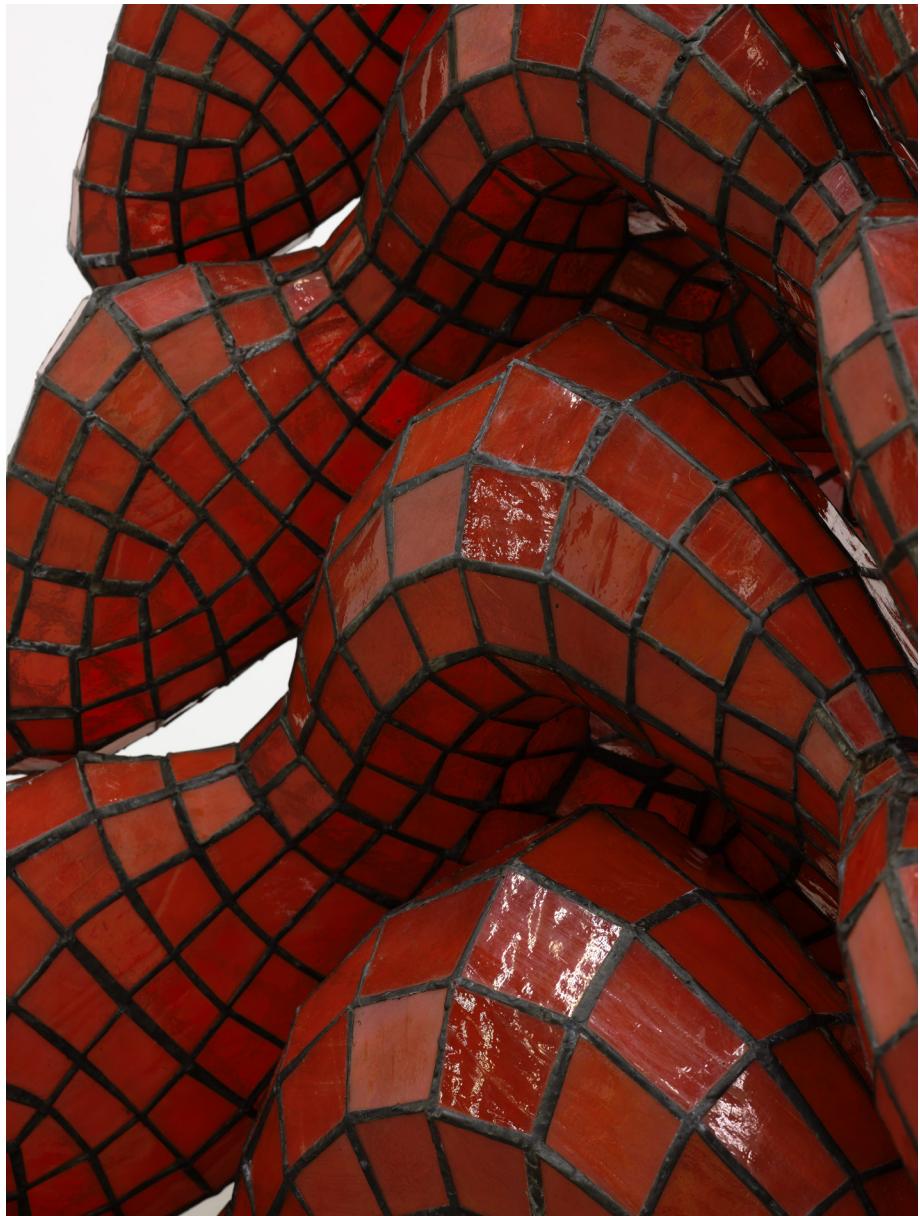
Kristi Cavataro often thinks through a base unit, a replicable form which can be repeated to create a larger, more complex object. The smallest unit in these recent sculptures is the rectangle shape of each of the pieces of stained glass in her sculptures. These individual pieces are joined together with solder by the artist into closed three-dimensional volumes. Some of these volumes are also units themselves, replicated and recombined differently in unique sculptures. The artist uses mold-making and casting techniques in her studio process. At some point in the production process, each of the sculptures is also a unit, cast with a foam armature.

She shared that 'sculpture has a speed'—the speed of its making, of its conception and a speed of looking, of its comprehension or perception—and Cavataro is comfortable with the works slowly coming into being. She has developed a system in her studio practice for translating from a two-dimensional pattern into a three-dimensional object, and for creating stable human-sized dimensional sculpture out of materials traditionally used for flat designs or smaller designed objects. The artist explains that these sculptures are not improvisatory at all but rather the result of an intense multi-step preparatory and planning process during which

the sculpture is rendered in different materials, digitally as a pattern, in paper pieces, in foam core pieces, as a cast foam volume, and then in the finished glass/solder assembly.¹

The volumes are curvilinear grids of rectilinear glass pieces soldered together using a technique popularized by Louis Comfort Tiffany in the production of lampshades. As the artist shared, they are not mathematically true curves—the curves are made of lots of short straight lines. This approximation along with the evidence of the handmade production lend the sculptures an organic presence which is in tension with their relationship to digital or mathematical ideals. *Untitled* (2025), the stacked red sculpture, makes this most apparent with its stacked forms, each successive object a slightly smaller scale. Past writing on the artist's work has linked this presence to bodies, body parts, and orifices; and past reviews have aligned Cavataro's work with craft traditions and the discourse around pulling undervalued cultural production into high art.

Rather than situating herself through the material history of stained glass, the artist finds more connection within the histories of systems-based art, historical Minimalism and Post-Minimalism. Systems art, used as a



Kristi Cavataro, *Untitled* (detail), 2025, Stained glass, 44 x 27½ x 36 inches.
Courtesy of the artist and Gisela Capitain, Cologne. Photo by Simon Vogel.

term to link together Conceptualism as well, described a shift away from artists' focus on materials and specific aesthetic processes to the organization and structures that undergird the presentation or production of art. Within Minimalism this included the adoption of post-studio production and industrial practices sometimes to the extent that the 'hand of the artist' was no longer there. Some theoreticians bemoaned this as the death of "autonomous authorial subjectivity."

The theorist Boris Groys explains that "the integrative of an individual creative act into a communicative system...(makes) the system itself the object of its inner, intimate experience." As a result of this shift "the artist has a unique competence and power in dealing with this system... (they) have a unique inner access to the system."²

In her latest sculptures Cavataro has often used a more transparent glass. These less opaque sculptures take fuller advantage of the abundant natural light in the gallery and allow viewers a sense of the interiority of the objects. The tinted glass modifies the color of the light passing through. It hints at access to an interior but also prevents it at the same time. These newer works are monochromes. This only serves to accentuate interest in the subtle differences in light and shadow further imbuing the sculptures with mystery.

The system that holds these units together becomes another object of focus. Typically, within the historic systems-based work mentioned above, the system of the production of the work is discernable. In these works by Cavataro, the form of the sculpture remains almost recognizable, the system is felt but not apparent, and the volumes are hollow, closed off from viewers' access. This visible yet inaccessible interior is at the center of each work, both literally and metaphorically.

Cavataro, however, sees the volumes inside and out while assembling the sculptures. Her intimacy with the material of systems is palpable in the finished work. Feeling this as a viewer provides a kind of hope, a hope that artists would be able to work with, see, and have agential access to other systems. As curator Johanna Burton explains, "artists were taking ... systems up *abstractly*, as materials themselves to be transformed."³ Surely some of the awe in perceiving Cavataro's sculptures is not just their phenomenal presence but also the wonder at how their complexity came to be, how it was built. In this case, the artist not only made the sculptures but invented the system for making them. As Willoughby Sharp stated, "The old art was an object. The new art is a system."⁴

Endnotes

1 Conversation with the author, November 2025.

2 Boris Groys, "The Mimesis of Thinking," in Donna De Salvo, ed., *Open Systems: Rethinking Art c.1970*, Tate Publishing, London, 2005, p.52.

3 Johanna Burton, "Mystics Rather than Rationalists," in Donna De Salvo, ed., *Open Systems: Rethinking Art c.1970*, Tate Publishing, London, 2005, p.67

4 Willoughby Sharp, "Luminism and Kineticism," in Gregory Battcock, ed., *Minimal Art: A Critical Anthology*, E.P. Dutton & Co., New York, 1968, p.318.

Checklists

Robert Lostutter <i>Untitled</i> 1968 Watercolor on paper 9 x 11 1/4 inches Courtesy of the artist and Corbett vs. Dempsey, Chicago	Robert Lostutter <i>Untitled</i> 1970 Watercolor on paper 6 1/2 x 4 inches Courtesy of the artist and Corbett vs. Dempsey, Chicago
Robert Lostutter <i>A Memory</i> 1969 Watercolor and graphite on paper 7 1/2 x 6 inches 13 1/4 x 11 1/4 inches, framed Courtesy of the artist and Corbett vs. Dempsey, Chicago	Robert Lostutter <i>Untitled</i> 1970 Watercolor on paper 6 1/2 x 4 inches 18 3/4 x 16 inches, framed Courtesy of the artist and Corbett vs. Dempsey, Chicago
Robert Lostutter <i>Untitled</i> 1969 Pencil on paper 10 x 8 1/2 inches 19 x 17 1/2 inches, framed Courtesy of the artist and Corbett vs. Dempsey, Chicago	Robert Lostutter <i>Untitled</i> c. 1970 Watercolor on paper 8 x 4 3/4 inches, image size 11 x 10 inches, paper size Courtesy of the artist and Corbett vs. Dempsey, Chicago
Robert Lostutter <i>Untitled</i> 1970 Watercolor on paper 7 1/2 x 5 1/2 inches 18 x 16 1/4 x 1 1/2 inches, framed Courtesy of the artist and Corbett vs. Dempsey, Chicago	Robert Lostutter <i>Untitled</i> 1970 Watercolor and graphite on paper 9 1/2 x 7 1/8 inches 18 1/4 x 15 3/4 inches, framed Courtesy of the artist and Corbett vs. Dempsey, Chicago

Robert Lostutter
Untitled
1970
Watercolor on paper
7½ x 5½ inches
18 x 16¼ x 1½ inches, framed
Signed and dated bottom center
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
c. 1970
Watercolor on paper
8 x 4¾ inches
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor on paper
6 x 3¾ inches
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor on paper
19 x 13½ inches
26¼ x 20¼ inches, framed
Signed and dated front bottom
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor on paper
12¼ x 11¼ inches
21 x 20 inches, framed
Signed and dated bottom
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor and graphite on paper
8½ x 5 inches
16¾ x 13½ inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor on paper
19 x 13½ inches
26¼ x 20¼ inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1971
Watercolor on paper
12¼ x 11¼ inches
21 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled (study)
1971
Graphite and watercolor on paper
8 x 8 inches
10¼ x 10¼ inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Night Flower #1
1972
Graphite and watercolor on paper
5 x 4 inches
16 x 14¾ inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Poem for Everyone
1972
Oil on canvas
54 1/2 x 42 inches
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1972
Oil on canvas
60 x 49 inches
Signed and dated on recto
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Untitled
1974
Oil on canvas
60 x 54 inches
Collection of Anthony and Caitlin Gonka,
Highland Park, Illinois

Robert Lostutter
Song for the Poets
1975
Oil on canvas
61 x 44 inches
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Lovely Hummingbird and Provosts Mango
1990
Oil on canvas
14 3/4 x 47 3/4 inches
Collection of Michael J. Robertson and
Christopher Slapak

Robert Lostutter
Orchidlip
2008
Graphite on paper
18 x 18 inches
29 3/4 x 29 3/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Garden of Opiates 1
2011
Watercolor on paper
18 x 18 inches
32 x 32 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Garden of Opiates 5
2011
Graphite on paper
10 x 10 inches
20 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Garden 2
2015
Graphite on paper
11 1/4 x 9 1/4 inches
21 1/4 x 19 1/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Garden 3
2016
Graphite on paper
11 1/4 x 9 1/4 inches
21 1/4 x 19 1/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 1 Deep Night Garden
2018
Graphite on paper
18 x 17 1/4 inches
31 1/4 x 30 1/2 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 2 Deep Night Garden
2018
Graphite on paper
18 x 17 1/4 inches
31 1/4 x 30 1/2 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 8
2017
Graphite on paper
10 x 10 inches
20 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 16
2017
Graphite on paper
10 x 10 inches
20 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 19
2018
Graphite on paper
10 x 10 inches
20 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
Kyōsei 25
2018
Graphite on paper
10 x 10 inches
20 x 20 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
The Songs of War 10
2020
Graphite on paper
9 1/4 x 9 inches
19 x 18 3/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
The Songs of War 12
2021
Graphite on paper
9 1/4 x 9 inches
19 x 18 3/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
The Songs of War 17
2021
Graphite on paper
9 1/4 x 9 inches
19 x 18 3/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Robert Lostutter
The Songs of War 1
2023
Watercolor on paper
14 x 14 inches
23 3/4 x 23 3/4 inches, framed
Courtesy of the artist and Corbett vs.
Dempsey, Chicago

Kristi Cavataro
Untitled
2024
Stained glass
44 x 22 x 16 inches
Courtesy of the artist and Ramiken,
New York

Kristi Cavataro
Untitled
2024
Stained glass
52 x 24 x 19 inches
Courtesy of the artist and Ramiken,
New York

Kristi Cavataro
Untitled
2024
Stained glass
34 x 46 x 27 inches
Courtesy of the artist and Ramiken,
New York

Kristi Cavataro
Untitled
2023
Stained glass
18 x 64 x 27 inches
Courtesy of the artist and Ramiken,
New York

Kristi Cavataro
Untitled
2026
Stained glass
46 x 23 x 46 inches
Courtesy of the artist and Ramiken,
New York

Kristi Cavataro
Untitled
2025
Stained glass
55 x 19 x 26 inches
Courtesy of the artist and Galerie Gisela
Capitain, Cologne

Kristi Cavataro
Untitled
2025
Stained glass
44 x 27 x 36 inches
Courtesy of the artist and Galerie Gisela
Capitain, Cologne

Profiles

Robert Lostutter (b. 1939, Kansas) lives and works in Chicago. He has had solo museum exhibitions at the Madison Museum of Contemporary Art and The Renaissance Society at the University of Chicago, and has been included in group shows at the Museum of Contemporary Art Chicago, the Terra Museum of American Art, and the Corcoran Gallery. Lostutter's work is included in the collections of The Art Institute of Chicago, Brooklyn Museum, Madison Art Center, The Smithsonian Institute, and the Smart Museum, University of Chicago. He is represented by Corbett vs. Dempsey, Chicago.

Kristi Cavataro (b. 1992, Connecticut) lives and works in New York. She received her BFA from the Cooper Union in 2015. Her work was part of the group exhibition *Greater New York* at MoMA PS1, New York in 2021. She is represented by Ramiken, New York and Galerie Gisela Capitain, Cologne.

Related Events

Opening Reception

Tuesday, January 27, 2026 from 4:30pm to 6pm,
with remarks at 4:30pm in the gallery lobby.

Ezra and Cecile Zilkha Gallery

Lunch and Learn

Monday, February 9, 2026 at Noon

BYOL (Bring Your Own Lunch) for a discussion and tour led by
Associate Director and Curator of Visual Arts Benjamin Chaffee '00.
Ezra and Cecile Zilkha Gallery

Student-Led Exhibition Tours

Starting Saturday, January 31, 2026 at 2pm

Each Saturday at 2pm, student Gallery Assistants offer free tours of the exhibition.
Ezra and Cecile Zilkha Gallery

Artist Talk: Kristi Cavataro

Tuesday, February 10, 2026 at 4:30pm

Reading Room, South Gallery, Ezra and Cecile Zilkha Gallery

Curated by Associate Director and Curator of Visual Arts Benjamin Chaffee '00 with
Assistant Director of Exhibitions and Assistant Curator of Education Rosemary Lennox
and Preparator Paul Theriault. Special thanks to Exhibitions Interns Nell Brayton '26 and
Sanaa Mia '26. Thank you to Rani Arbo, Kiara Benn, Andrew Chatfield MALS '19, John
Elmore, Lynette Vandlik, and Joshua Lubin-Levy '06. Thank you to the artists and to
their galleries for their support: Corbett vs. Dempsey, Chicago; Ramiken, New York; and
Galerie Gisela Capitain, Cologne. Support for this exhibition and related programs were
provided by The Andy Warhol Foundation for the Visual Arts.



The Andy Warhol Foundation for the Visual Arts



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the Arts