

EL LI PSIS

Pulitzer Arts Foundation

DIRECTOR'S FOREWORD

Cara Starke

Art is rarely straightforward, offering instead a necessary slant. Across disciplines, mediums, and eras, art challenges us to question our self-assurance, to reorient our perspectives, and to find our footing in the world anew. With *Ellipsis*, we offer a constellation of moments—participatory, sensory, and poetic. Each of these artworks attunes us, in its own way, to the act of perception and to our interactions with the world around us. In doing so, they make us mindful of our own presence at the center of the art experience. Unfolding from room to room, the exhibition is a subtle celebration of the self—the self as physical body, the self as social actor—and a reminder of the ways that art’s power depends upon our engagement.

Ellipsis was organized through the collective efforts of an interdepartmental curatorial team: Tamara H. Schenkenberg, Associate Curator; Kristin Fleischmann Brewer, Director of Public Projects; Philip Matthews, Assistant Curator of Public Projects; and Jennifer Baker, Curatorial Assistant. I thank them for their shared imagination, dedication, and focus.

I would like to extend my deep gratitude and respect to the artists in this exhibition whose work continues to transform the ways in which we experience and understand the world. In particular, I thank John Bresland, Janet Cardiff, Thylis Moss, Roman Ondák, Doris Salcedo, Richard Serra, and Gedi Sibony. I would also like to thank John Lucas and Claudia Rankine, whose new video poem *whiteness, inc.* was commissioned for this exhibition by the Pulitzer; we are honored to host its inaugural presentation.

The Pulitzer relies on the generosity and commitment to collaboration of the many lenders, foundations, galleries, and studios representing and stewarding the works on view. I wish to thank The Museum of Modern Art, New York, and especially Glenn D. Lowry, Director; Jodi Hauptman, Senior Curator, Department of Drawings and Prints; and Sydney Briggs, Associate Registrar, Collections, for their loan of important works by Janet Cardiff and Odilon Redon. For the loan of Felix Gonzalez-Torres’s “Untitled” (*Placebo-Landscape-for Roni*), I thank Erika Hoffmann-Koenige at Sammlung Hoffman. For their insight and support, we are grateful to Emilie Keldie, Director, and Andrew Blackley, Archives Associate, at the Felix Gonzalez-Torres Foundation. For arranging and coordinating the performance *Clockwork* by Roman Ondák, I thank Solène Guillier, Director, at gb agency, Paris. Finally, for their instrumental roles in bringing *The Forty Part Motet* to the Pulitzer, I thank Geneva Viralam, Director, at Luhring Augustine; Zev Tiefenbach at Cardiff Miller Studio; and Titus Maderlechner, whose impeccable ear has helped the artwork resound within our building.

We are very fortunate to present a rotating selection of art from the collection of Emily and Joseph Pulitzer, Jr., which articulates *Ellipsis* differently through the presence of each work. Emily Rauh Pulitzer is the Founder and Chair of Pulitzer Arts Foundation, and we are continually inspired by her energy, vision, and love of art. I offer her my appreciation for sharing these works with us, and I

extend my thanks to Elise Johnson, Registrar of the Pulitzer Collection, for coordinating their installation. A schedule of the works on view can be found in the checklist of this catalogue.

The public projects and publication related to this exhibition complement the six installations of *Ellipsis*, and we are thrilled to work with collaborators who bring their multidisciplinary practices to the Pulitzer. In particular, I would like to thank Bhanu Kapil, our first poet-in-residence; Saskia Wilson-Brown, Founder and Executive Director of the Institute for Art and Olfaction; author Eileen G'Sell; Eric Woods, owner of The Firecracker Press; and designer Jonathan Stitelman. This catalogue was designed by Jonathan Hanahan, of Milieu, and edited by David B. Olsen, Managing Editor; I thank them both for their creative conceptualization of *Ellipsis* in print.

It is a great pleasure to collaborate daily with the extraordinary staff of the Pulitzer, including Steve Berg, Director of Finance and Planning; Aaron Coleman, Public Projects Assistant; Silas Ellis, Manager of Security; Natalie M. Foster, Registrar; Steve Gibbs, Lead Preparator; Melissa Hampton, Lead Gallery Assistant; Stephen Hayes, Marketing Coordinator; Brittny Koskela, Assistant Registrar; Sophie Lipman, Public Projects and Outreach Organizer; Rebecca Lowell, Assistant to the Director; Molly Pearson, Visitor Services Manager; Katie Hasler Peissig, Manager of Communications; David L. Selph, Director of Facilities and Security; Shane Simmons, Director of Exhibition Design and Installation; Heather Smith, Curatorial Research Assistant; Rick Werner, Assistant Facilities Manager; Sharice Williams, Assistant Business Manager/Human Resources Manager; and Gerald Young, Assistant Manager of Security. I would also like to thank our many gallery assistants and security professionals for enlivening the experience of these works for our visitors.

I express my full gratitude to the Board of Trustees of the Pulitzer Arts Foundation for their leadership, support, and trust: Emily Rauh Pulitzer, Chair; William Bush, President; Bianca Pulitzer, Vice President; Elkhanah Pulitzer, Vice President; James V. Maloney, Secretary and Treasurer; Lee Broughton; James Cuno; Gary Garrels; Cara McCarty; Walter L. Metcalfe, Jr.; Deborah Patterson; Angelica Zander Rudenstine; and Kulapat Yantrasast.

Finally, I am honored to acknowledge you, our audience, for the vital role that you play in the Pulitzer. Your participation, curiosity, and feedback encourages us to think differently about art and its place in our lives and communities.

AN

INTRODUCTION

Tamara H. Schenkenberg

Kristin Fleischmann Brewer

Philip Matthews

Jennifer Baker

e hadn't realised how many English meanings came from Greek compounds. For instance, the word ellipsis, he'd been told, could literally be translated as 'to hide behind silence.'

—Rachel Cusk, *Outline: A Novel*¹

conjunction is a creative act; it creates an infinite number of constellations that do not follow the lines of a pre-conceived pattern, or an embedded program.

—Franco “Bifo” Berardi, *And: Phenomenology of the End*²

To be present with art takes time, encompassing not only our perception of the work as it appears before or around us, but also our memory of it, something that lingers on after the encounter. In traversing *Ellipsis*, much like navigating a poem, sensations and fragments may overlay, intersect, accumulate, or coalesce. Variations of awareness flourish, each offering a situation of possibilities. We imagine *Ellipsis* as an invitation to be present, for you to draw connections where they are needed or desired, and to linger where there can be emptiness.

Across six installations, these works manifest both intellectually and phenomenologically, with/in the body. Experience is at once inseparable from the space and dependent upon duration, and throughout *Ellipsis*, threads and traces carry over from work to work, crossing into each other. At the entrance, a selection of artworks is installed on a rotating schedule, rendering them alternately present and absent from the exhibition. Sounds of choral performance and breath emanate from the heart of the building. Your name and the time of day are inscribed on the gallery wall. Ten lithographs relay a shared dream. Citrus candy dissolves in your mouth as you cross a gallery threshold. The frames of video poems and essays intersect. The relationship between fragment and whole is iterated across these diverse contexts; time is stretched out and cycled.

Ellipsis is a kind of constellation that is continually made, erased, and retraced from your own set of perspectives. Like the form of punctuation that inspires its title, *Ellipsis* is connection and omission; it extends meaning through something unsaid. These works embrace a spectrum of physical senses, and by dwelling both with them and in the spaces between, we hope that you will find many points of convergence and divergence—a network of echoes that accumulate over time.

¹ Rachel Cusk, *Outline: A Novel*, First American Edition (New York: Farrar, Straus and Giroux, 2015), 180.

² Franco “Bifo” Berardi, *And: Phenomenology of the End* (Cambridge, MA: Semiotext(e), 2015), 13.

DORIS

JEAN (HANS)

ELLSWORTH

RICHARD

GEDI

MARK

SALCEDO

ARP

KELLY

SERRA

SIBONY

ROTHKO

Disremembered V, 2015

Torso, 1957

Black Relief II, 2010

St. Louis III, 1982

The Other Great Abundance, 2014

#101, 1961

GEDI SIBONY, THE OTHER GREAT ABUNDANCE, 2014



MARK ROTHKO, #101, 1961



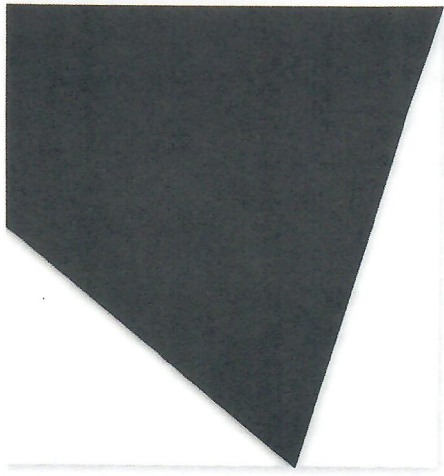
DORIS SALCEDO, DISREMEMBERED V, 2015



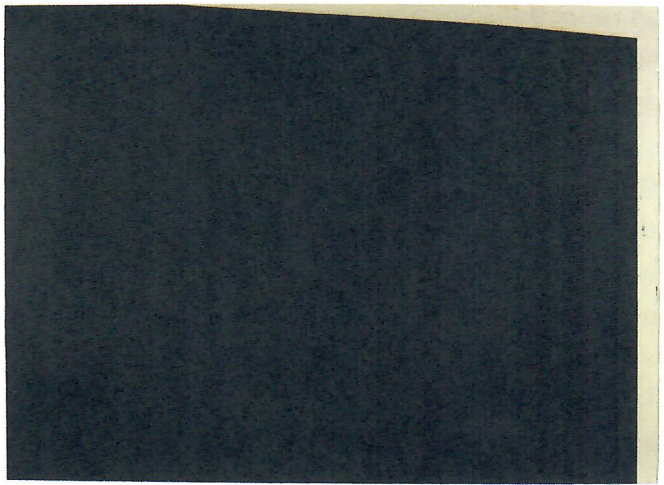
JEAN (HANS) ARP, TORSO, 1957



ELLSWORTH KELLY, *BLACK RELIEF II*, 2010



RICHARD SERRA, *ST. LOUIS III*, 1982



In *Ellipsis*, the categories of presence and absence are often blurred or disrupted, revealing their mutual reliance. A rotation of six works on loan from the collection of Emily and Joseph Pulitzer, Jr. continues this inquiry throughout the length of the exhibition. Although only two works are ever on view, present before you, the others are never fully absent.

The works themselves are singular in their power and appeal, but when considered together, their respective orbits draw close to reveal points of contact or connection. *Disremembered V* by Doris Salcedo (b. 1958) weaves raw silk and thousands of sewing needles into a spectral, ethereal form; its shape alludes to an absent body, investing the delicate sculpture with both an acute feeling of loss and a subtly aggressive edge. Alternatively, *Torso* by Jean (Hans) Arp (1886–1966) suggests a body that is swelling with presence, intensity, and life; its sensuous, organic form appears restless as reflections shimmer upon its bronze surface. In both works, bodies very nearly appear, only to elude our glimpse or grasp.

Black Relief II by Ellsworth Kelly (1923–2015) is a late work by the artist that stages a dynamic relationship between joined canvases painted in black and white. The proportions of these angular, irregular shapes articulate a new form that is deftly balanced and, more obliquely, evokes a sense of the natural

world to which Kelly often turned as a starting point for his abstractions. *St. Louis III* by Richard Serra (b. 1939) is similarly charged with the play of positive and negative space, as shape is transmuted into weight upon the paper. Created after the 1982 installation of *Twain*—Serra's site-specific commission in downtown St. Louis—this paintstick drawing captures a partial sense of both the sculpture and the city beyond, using the built environment as a catalyst for new conclusions about form.

The work of Gedi Sibony (b. 1973) often salvages neglected materials, renewing that which has been decommissioned, discarded, or otherwise marked for absence. Our familiarity with the commercial color and texture of Sibony's *The Other Great Abundance*—taken, as it is, from the side of an aluminum semi-trailer—is invigorated by the work's arrival within the gallery's sere

at once timeless in its fascination and contingent upon context.

By singling out and setting apart these artworks, we hope to offer opportunities for reflection and contemplation, perhaps even a kind of communion—an intimate dialogue between individuals and objects. Their rotation also reshapes *Ellipsis* itself, which is inflected differently through the presence of each of the works on view. As though a hub or a heart, this gallery sets off a series of distinct paths through the rest of the exhibition, extending an experience of *Ellipsis* that is fluid, mutable, and never fully encapsulated by a single moment in time.

THS

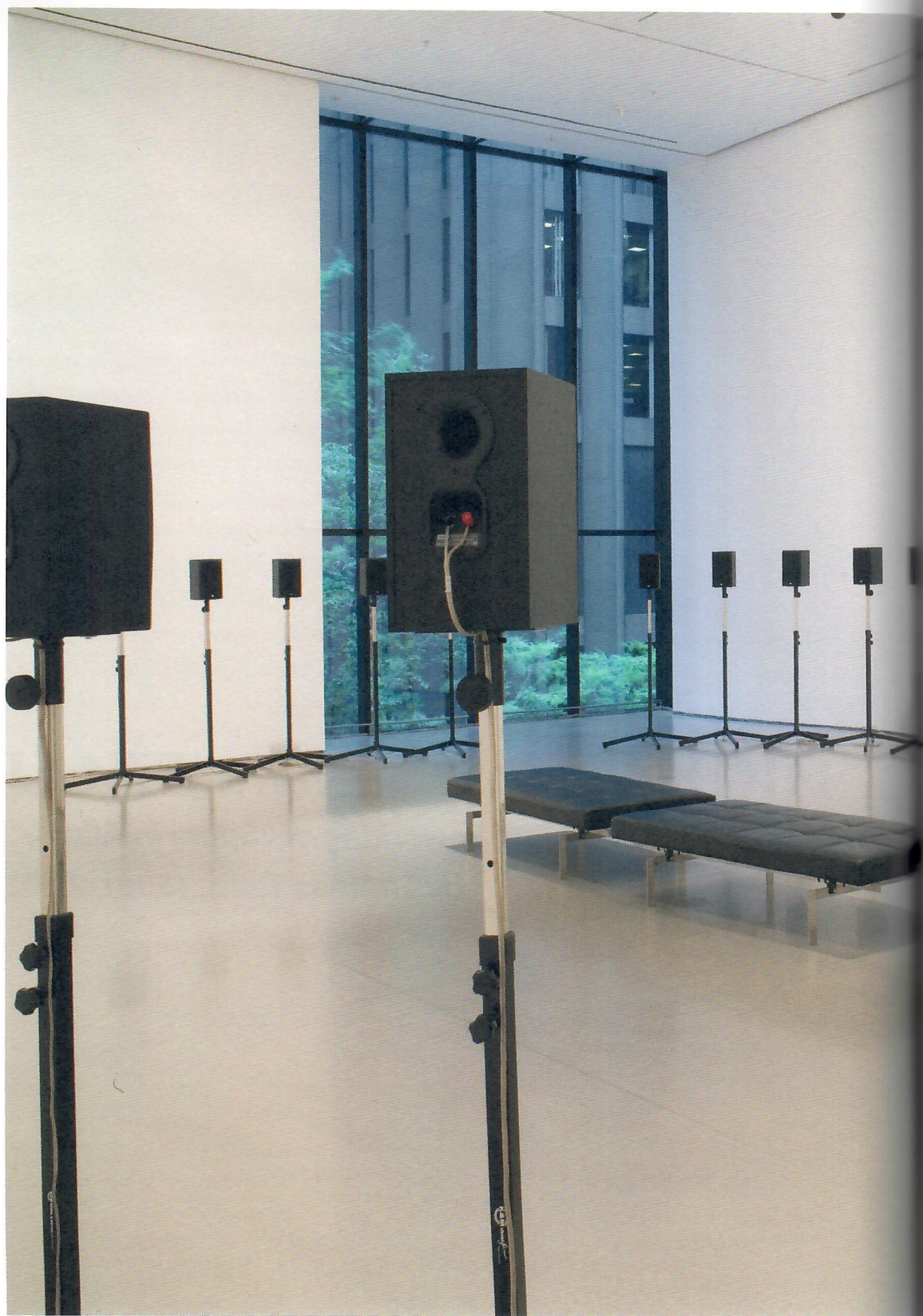
ne space. The work's vivid hues, inherent to the industrial material from which it was culled, contrast with an applied expression of color in *#101* by Mark Rothko (1903–1970), as fields of red, green, and blue radiate darkly against a muted brown background. Within this shallow pictorial space, the colors of three nearly rectangular shapes commingle without ever fully meeting, as though held in place by the action at their edges. Color is integral to these two works, appealing to something that is

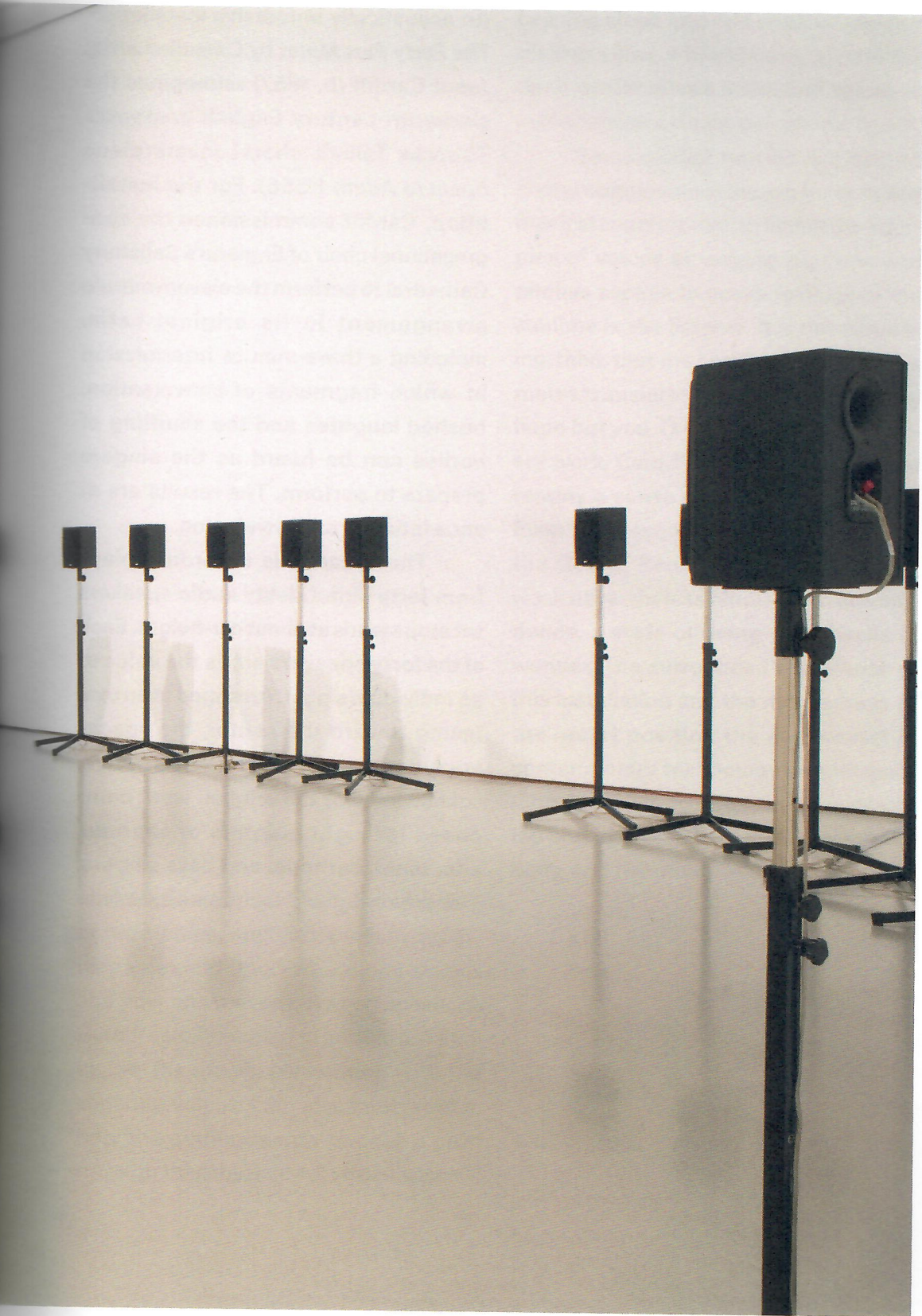
JANET

CARDIFF

The Forty Part Motet
(A reworking of "Spem in Alium,"
by Thomas Tallis, 1556), 2001

JANET CARDIFF, THE FORTY PART MOTET (A REWORKING OF "SPEM IN ALIUM," BY THOMAS TALLIS, 1556), 2001





An acoustically immersive installation, *The Forty Part Motet* by Canadian artist Janet Cardiff (b. 1957) reimagines the sixteenth-century English composer Thomas Tallis's choral masterpiece *Spem in Alium* (1556). For the installation, Cardiff commissioned the congregational choir of England's Salisbury Cathedral to perform the eleven-minute arrangement in its original Latin, including a three-minute intermission in which fragments of conversation, hushed laughter, and the shuffling of bodies can be heard as the singers prepare to perform. The results are at once intimate and enveloping.

The a cappella recording plays from forty high-fidelity audio speakers set atop stands at about ear-height. Each of the forty speakers emits the voice of an individual singer. Arranged in an oval facing toward the center, the speakers are placed in eight groups of five, acknowledging the original work composed for eight quintets of soprano, alto, tenor, baritone, and bass singers. The proximity and location of the liste

Leaning close into one speaker yields a distinct voice, while shifting toward the open center allows individual voices to coalesce into a single, polyphonic sound.

Renaissance motets are sacred choral compositions known for complex musical counterpoint, in which the interplay of voices at varying rhythms and pitches aspires to evoke feelings of the sublime in the listener. It is not surprising, then, that the opening line of Tallis's motet translates to "In no other is my hope but you, O God." As a contemporary work, Cardiff's *The Forty Part Motet* retains a sense of spiritual resonance. Even for those who don't identify with the God of Renaissance England, the work nevertheless alludes to transcendence, a state of being that dwells in wonder. The surrounded experience of this installation and the rich textures of the motet position the cool vessel of contemporary technology as anthropomorphic, inviting listeners to question the boundaries between technology, the body, and the mind.

ner plays an active role in the blending of harmonies, and variations in experience depend upon where one stands and how one moves between speakers. Cardiff said, "I wanted to be able to 'climb inside' the music, connecting with the separate voices. I am also interested in how the audience may choose a path through this physical yet virtual space."¹

KFB

¹ Janet Cardiff, quoted in Carolyn Christov-Bakargiev, *Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller* (Long Island City, NY: P.S.1 Contemporary Art Center, 2001), 142.

ROMAN

ONDÁK

Clockwork, 2014

17 30 ROBERTO	4 08 JACK	12 00 LUCAS	11 00 JAMES
17 35 MARTIN	4 09 LIZ	12 05 VALERIA	11 05 JULIA
17 40 MARIANA	4 10 LINDA	12 10 RICK	11 10 JAMES
17 45 ALVINA	4 11 ANDRÉS	12 15 ENRIQUE	11 15 JAMES
17 50 LAURA	4 12 MARCELO	12 20 GUY	11 20 JAMES
17 55 JUAN	4 13 ANABELA	12 25 ENRIQUE	11 25 JAMES
18 00 ANA CRUZ	4 14 ANABELA	12 30 ENRIQUE	11 30 JAMES
18 05 LEONARDO	4 15 ANABELA	12 35 ENRIQUE	11 35 JAMES
18 10 CORINA	4 16 ANABELA	12 40 ENRIQUE	11 40 JAMES
18 15 VALERIA	4 17 ANABELA	12 45 ENRIQUE	11 45 JAMES
18 20 ROBERTO	4 18 ANABELA	12 50 ENRIQUE	11 50 JAMES
18 25 PAULA	4 19 ANABELA	12 55 ENRIQUE	11 55 JAMES
18 30 LEONARDO	4 20 ANABELA	13 00 ENRIQUE	12 00 JAMES
18 35 CAROLINA	4 21 ANABELA	13 05 ENRIQUE	12 05 JAMES
18 40 ROSA	4 22 ANABELA	13 10 ENRIQUE	12 10 JAMES
18 45 ROSA	4 23 ANABELA	13 15 ENRIQUE	12 15 JAMES
18 50 ROSA	4 24 ANABELA	13 20 ENRIQUE	12 20 JAMES
18 55 ROSA	4 25 ANABELA	13 25 ENRIQUE	12 25 JAMES
19 00 ROSA	4 26 ANABELA	13 30 ENRIQUE	12 30 JAMES
19 05 ROSA	4 27 ANABELA	13 35 ENRIQUE	12 35 JAMES
19 10 ROSA	4 28 ANABELA	13 40 ENRIQUE	12 40 JAMES
19 15 ROSA	4 29 ANABELA	13 45 ENRIQUE	12 45 JAMES
19 20 ROSA	4 30 ANABELA	13 50 ENRIQUE	12 50 JAMES
19 25 ROSA	4 31 ANABELA	13 55 ENRIQUE	12 55 JAMES
19 30 ROSA	4 32 ANABELA	14 00 ENRIQUE	13 00 JAMES
19 35 ROSA	4 33 ANABELA	14 05 ENRIQUE	13 05 JAMES
19 40 ROSA	4 34 ANABELA	14 10 ENRIQUE	13 10 JAMES
19 45 ROSA	4 35 ANABELA	14 15 ENRIQUE	13 15 JAMES
19 50 ROSA	4 36 ANABELA	14 20 ENRIQUE	13 20 JAMES
19 55 ROSA	4 37 ANABELA	14 25 ENRIQUE	13 25 JAMES
20 00 ROSA	4 38 ANABELA	14 30 ENRIQUE	13 30 JAMES
20 05 ROSA	4 39 ANABELA	14 35 ENRIQUE	13 35 JAMES
20 10 ROSA	4 40 ANABELA	14 40 ENRIQUE	13 40 JAMES
20 15 ROSA	4 41 ANABELA	14 45 ENRIQUE	13 45 JAMES
20 20 ROSA	4 42 ANABELA	14 50 ENRIQUE	13 50 JAMES
20 25 ROSA	4 43 ANABELA	14 55 ENRIQUE	13 55 JAMES
20 30 ROSA	4 44 ANABELA	15 00 ENRIQUE	14 00 JAMES
20 35 ROSA	4 45 ANABELA	15 05 ENRIQUE	14 05 JAMES
20 40 ROSA	4 46 ANABELA	15 10 ENRIQUE	14 10 JAMES
20 45 ROSA	4 47 ANABELA	15 15 ENRIQUE	14 15 JAMES
20 50 ROSA	4 48 ANABELA	15 20 ENRIQUE	14 20 JAMES
20 55 ROSA	4 49 ANABELA	15 25 ENRIQUE	14 25 JAMES
21 00 ROSA	4 50 ANABELA	15 30 ENRIQUE	14 30 JAMES
21 05 ROSA	4 51 ANABELA	15 35 ENRIQUE	14 35 JAMES
21 10 ROSA	4 52 ANABELA	15 40 ENRIQUE	14 40 JAMES
21 15 ROSA	4 53 ANABELA	15 45 ENRIQUE	14 45 JAMES
21 20 ROSA	4 54 ANABELA	15 50 ENRIQUE	14 50 JAMES
21 25 ROSA	4 55 ANABELA	15 55 ENRIQUE	14 55 JAMES
21 30 ROSA	4 56 ANABELA	16 00 ENRIQUE	15 00 JAMES
21 35 ROSA	4 57 ANABELA	16 05 ENRIQUE	15 05 JAMES
21 40 ROSA	4 58 ANABELA	16 10 ENRIQUE	15 10 JAMES
21 45 ROSA	4 59 ANABELA	16 15 ENRIQUE	15 15 JAMES
21 50 ROSA	4 60 ANABELA	16 20 ENRIQUE	15 20 JAMES
21 55 ROSA	4 61 ANABELA	16 25 ENRIQUE	15 25 JAMES
22 00 ROSA	4 62 ANABELA	16 30 ENRIQUE	15 30 JAMES
22 05 ROSA	4 63 ANABELA	16 35 ENRIQUE	15 35 JAMES
22 10 ROSA	4 64 ANABELA	16 40 ENRIQUE	15 40 JAMES
22 15 ROSA	4 65 ANABELA	16 45 ENRIQUE	15 45 JAMES
22 20 ROSA	4 66 ANABELA	16 50 ENRIQUE	15 50 JAMES
22 25 ROSA	4 67 ANABELA	16 55 ENRIQUE	15 55 JAMES
22 30 ROSA	4 68 ANABELA	17 00 ENRIQUE	16 00 JAMES
22 35 ROSA	4 69 ANABELA	17 05 ENRIQUE	16 05 JAMES
22 40 ROSA	4 70 ANABELA	17 10 ENRIQUE	16 10 JAMES
22 45 ROSA	4 71 ANABELA	17 15 ENRIQUE	16 15 JAMES
22 50 ROSA	4 72 ANABELA	17 20 ENRIQUE	16 20 JAMES
22 55 ROSA	4 73 ANABELA	17 25 ENRIQUE	16 25 JAMES
23 00 ROSA	4 74 ANABELA	17 30 ENRIQUE	16 30 JAMES
23 05 ROSA	4 75 ANABELA	17 35 ENRIQUE	16 35 JAMES
23 10 ROSA	4 76 ANABELA	17 40 ENRIQUE	16 40 JAMES
23 15 ROSA	4 77 ANABELA	17 45 ENRIQUE	16 45 JAMES
23 20 ROSA	4 78 ANABELA	17 50 ENRIQUE	16 50 JAMES
23 25 ROSA	4 79 ANABELA	17 55 ENRIQUE	16 55 JAMES
23 30 ROSA	4 80 ANABELA	18 00 ENRIQUE	17 00 JAMES
23 35 ROSA	4 81 ANABELA	18 05 ENRIQUE	17 05 JAMES
23 40 ROSA	4 82 ANABELA	18 10 ENRIQUE	17 10 JAMES
23 45 ROSA	4 83 ANABELA	18 15 ENRIQUE	17 15 JAMES
23 50 ROSA	4 84 ANABELA	18 20 ENRIQUE	17 20 JAMES
23 55 ROSA	4 85 ANABELA	18 25 ENRIQUE	17 25 JAMES
24 00 ROSA	4 86 ANABELA	18 30 ENRIQUE	17 30 JAMES
24 05 ROSA	4 87 ANABELA	18 35 ENRIQUE	17 35 JAMES
24 10 ROSA	4 88 ANABELA	18 40 ENRIQUE	17 40 JAMES
24 15 ROSA	4 89 ANABELA	18 45 ENRIQUE	17 45 JAMES
24 20 ROSA	4 90 ANABELA	18 50 ENRIQUE	17 50 JAMES
24 25 ROSA	4 91 ANABELA	18 55 ENRIQUE	17 55 JAMES
24 30 ROSA	4 92 ANABELA	19 00 ENRIQUE	18 00 JAMES
24 35 ROSA	4 93 ANABELA	19 05 ENRIQUE	18 05 JAMES
24 40 ROSA	4 94 ANABELA	19 10 ENRIQUE	18 10 JAMES
24 45 ROSA	4 95 ANABELA	19 15 ENRIQUE	18 15 JAMES
24 50 ROSA	4 96 ANABELA	19 20 ENRIQUE	18 20 JAMES
24 55 ROSA	4 97 ANABELA	19 25 ENRIQUE	18 25 JAMES
25 00 ROSA	4 98 ANABELA	19 30 ENRIQUE	18 30 JAMES
25 05 ROSA	4 99 ANABELA	19 35 ENRIQUE	18 35 JAMES
25 10 ROSA	4 100 ANABELA	19 40 ENRIQUE	18 40 JAMES



"What time is it?"

"What is your name?"

A gallery assistant asks each visitor these two questions, writing the information with a black felt pen directly onto the wall. The answers become the last line in a neat sequence of handwritten columns, one for every day of the exhibition, framed by a red mason line anchored by two plumb bobs. *Clockwork* by Roman Ondák (b. 1966) transforms one of the Pulitzer's galleries into a visual representation of time's passing, wherein visitors become the unit of measurement.

Roman Ondák often creates participatory and immersive artworks that stage interaction between museum staff and visitors in new ways that investigate social codes, rituals, and forms of exchange.

ange. In the tradition of art that engages the public as both viewer and performer, Ondák aims to question expectations of the museum-going experience by revising a gallery assistant's role and by playing with the convention of didactic timelines and diagrams. In Ondák's *Clockwork*, time is measured by people, whose arrival generates the marks intended for both a present and future audience. Time is often measured according to an accumulating past, as seen in geologic maps of sedimentary shifts, and Ondák's version of this model simply reorients accumulation by depicting

human presence in a growing vertical stratification. More than just an instrument of horology, the performance also acts as a gauge for other possible records and measurements. One wonders if rainy weather, for example, influenced the length of the column created last Thursday. The work also asks questions of networks and connections among its participants: who, separated by only a minute, came together, and who were simply strangers with corresponding schedules?

Clockwork creates an ever-changing composition that allows viewers to become part of the artwork. The museum's walls assume the role of a guestbook, but they enact a form of benign surveillance as well, reminding visitors that reporting one's presence or "checking in" populates a public ledger of behavior and activity. As a collective display of communication, memory, and place, the performance reveals the relative nature of measurement and asks the viewer to recognize how time influences observation.

JB

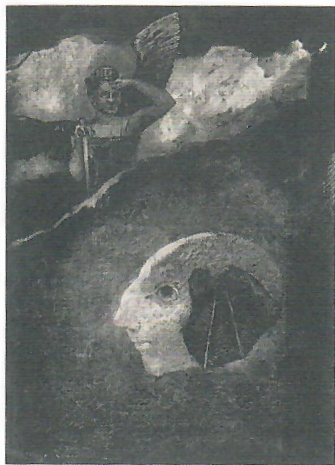
ODILON

REDON

In the Dream (Dans le rêve), 1879

ODILON REDON, *IN THE DREAM (DANS LE RÊVE)*, 1879

LIMBO (LIMBES)



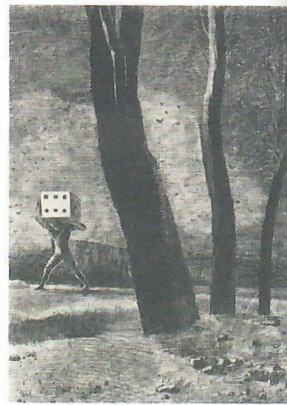
BLOSSOMING (ÉCLOSION)



THE WHEEL (LA ROUE)

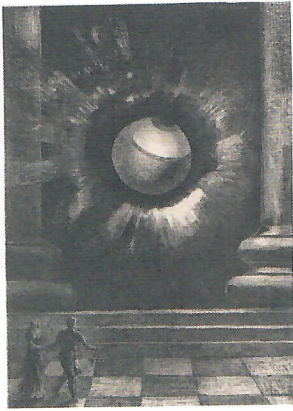


THE GAMBLER (LE JOUEUR)



GERMINATION





GNOME



ON THE DISH (SUR LA COUPE)



SAD ASCENT (TRISTE MONTÉE)



FELINE SCENE (FÉLINERIE)



Through fantastical, mysterious imagery that examines the realms of intuition, feeling, and desire, Odilon Redon (1840–1916) has secured a place as one of the most groundbreaking artists of the late nineteenth century. His prints, drawings, and paintings affirm the mind's profound capacity for reasoning and imagination, but also its propensity for irrational, unsettling, and anxious urges. His first print portfolio, *In the Dream*, introduces the visual repertoire to which Redon would frequently return in the ensuing decades: the dream as a metaphorical screen onto which unseen operations of the human mind could be projected, interpreted, or recovered.

In the Dream also marks Redon's first foray into the field of lithography, a printmaking method that counts him as one of its greatest practitioners.² In particular, Redon became known for his use of transfer lithography, a process by which the artist draws directly onto a special type of paper, which is dampened, pressed onto the stone, and passed through the printing press. With transfer lithography, Redon retained the graphic immediacy and dramatic tonal shifts inherent to a pencil or charcoal drawing—mediums that he had already mastered—to exploit the interplay between dark and light, evoking hazy, ominous, and nocturnal environments.

Redon populated these uncertain atmospheres with decapitated heads floating eyes, and hybrid creatures that hint at his preoccupation with the human body as fragmented, dispersed, diminished, and magnified. Set against foreboding scenery, the strange, perhaps even sinister characters belie their melancholy through resigned, aloof expressions—a dichotomy Redon harnessed to not only explore dreaming as a subject matter, but also disclose its incongruous, uncanny processes. The format of the portfolio, as a collection of sequential albeit individual lithographs, further disrupts linear storytelling. Transitions between the pages allude to the limi

nal spaces of a dream, in that irresolvable events are conjured up as tangible continuities. Redon wholeheartedly embraced this open-ended structure, writing of *In the Dream*: “My lithographs should be like music, something uncircumscribed that everyone can feel and understand in his own way, a theme upon which everyone embroiders his own dream.”³

THS

- 1 The portfolio of all ten lithographs on view is one of only two complete sets known to exist in institutional holdings. We are grateful to The Museum of Modern Art, New York, for their loan of these prints for this exhibition.
- 2 Developed in the late eighteenth century, lithography started with drawing on stone (and later, metal plate), which was made with either a greasy ink or crayon. The method worked on the principle that water and oil do not mix: the stone was then chemically treated to bond the image to the flat surface, and subsequently dampened with water and inked for printing. At first, lithography was used for commercial purposes, but by the 1870s and 1880s, it was adopted by artists.
- 3 Odilon Redon, quoted in Fred Leeman, “Odilon Redon: The Image and the Text,” in *Odilon Redon: Prince of Dreams, 1840–1916* (Chicago: The Art Institute of Chicago, 1994), 179.

FELIX GONZALEZ-TORRES

“Untitled” (Placebo-Landscape-for Roni), 1993

FELIX GONZALEZ-TORRES, "UNTITLED" (PLACEBO-LANDSCAPE-FOR RONI), 1993





A glistening gold carpet of foil-wrapped candies lies directly on the gallery floor in the shape of a rectangle, inhabiting all but the walkable perimeter of the long, lower-level space. The perceived luxury of glistening gold is belied by the humble, remarkably horizontal arrangement and the fact that the material itself is banal, ubiquitous, and hardly untouchable. In fact, a gallery assistant is likely to invite you to not only touch the artwork, but to take a piece of it.

Felix Gonzalez-Torres (1957–1996) is known for employing the evocative potential of minimal forms, and for offering pieces of his work to viewers as a means of dispersal. *“Untitled” (Placebo-Landscape-for Roni)* is the largest of Gonzalez-Torres’s “candyspills,” a series that consists of replenishable piles of commercially available sweets. These can be installed in various formations determined by the exhibiting institution, and will be altered over time by the audience that consumes the work. The title of this particular work—the last candy spill created before the artist’s death due to complications from AIDS—contains references to both a perceived medical cure and his close friendship with fellow artist Roni Horn, whose compressed gold sculpture *Gold Field* ignited a recognition of their shared sensibilities.¹

Gonzalez-Torres’s allusive title reflects the way that one creates meaning

through perception and sensation. The shrinking and swelling topography of gold cellophane-wrapped candies beckons a downward gaze, encouraging the body to take on the posture of reverence, mourning, and supplication. This Eucharistic gesture seems at odds with the base gratification of tasting something sweet. Drawn by the desire to take a candy, a series of actions then unfold that include choosing it, unwrapping it, ingesting it, and discovering its flavor. The body transgresses here by not only touching the artwork, but by sucking it, and by contributing to its gradual disap

pearance. The work is an invitation to acknowledge action as a symptom not only of desire, expectation, and pleasure, but also of consequence. What does one do with the empty gilt wrapper, after all?

JB

1 After viewing *Gold Field* at the Museum of Contemporary Art, Los Angeles in 1990 with his partner, Ross Laycock, Gonzalez-Torres said that it was "A new landscape, a possible horizon, a place of rest and absolute beauty.... A poem that feels secure and dares to unravel itself, to become naked, to be enjoyed in a tactile manner..." Felix Gonzalez-Torres, "1990: L.A., 'The Gold Field,'" in *Roni Horn: Earths Grow Thick* (Columbus, OH: Wexner Center for the Arts, The Ohio State University, 1996), 68.

JOHN

THYLIAS

JOHN

CLAUDIA

BRESLAND

MOSS

LUCAS

RANKINE

Mangoes, 2010

The Glory Prelude to a Widow Shrine System, 2011

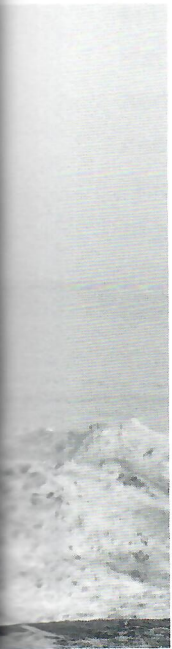
whiteness, inc., 2016

THYLIA MOSS, *THE GLORY PRELUDE TO A WIDOW SHRINE SYSTEM*, 2011



JOHN BRESLAND, *MANGOES*, 2010





JOHN LUCAS AND CLAUDIA RANKINE, *WHITENESS, INC.*, 2016



Ellipsis concludes with a rare installation of two video poems—one by John Lucas and Claudia Rankine, the other by Thylia Moss—as well as a video essay by John Bresland. In the last decade particularly, new image technologies and social media platforms have bolstered the making and sharing of video poetry and video essay, and this marks the first time that any of these writers has been featured in a visual arts exhibition. In these videos, visual imagery serves to elaborate, antagonize, and echo language voiced by the author. While the works are diverse in focus and craft, they convey a sense of the human body as something that both enacts and is enacted upon by socio-cultural systems of race, gender, class, family, and environment.

Composed and scored almost entirely on an iPhone, John Bresland's (b. 1970) *Mangoes* brings together home video footage of his family and an interview with his landlord. The piece unfolds as a meditation on the BabyBjörn baby carrier—the wearing of which conjures complex questions about the author's notions of masculinity and his relationship to fatherhood. Elsewhere, highlighting excessive consumer culture, a baby's sunlit legs bounce in a plastic bouncy chair, one of four available to him in his first year of life.

Thylia Moss (b. 1954) employs hair as a complex, visual metaphor through-

out *The Glory Prelude to a Widow Shrine System* to explore the relationships between her, her mother, and late father. Hair stands in for a connection between self and others over time, a protective covering, the accumulative weight of memory, the potential for growth. At a crucial moment, the photograp

EXHIBITION

CHECKLIST

DORIS SALCEDO

Disremembered V, 2015

Raw silk and nickel plated steel

35 × 17 1/4 × 5 in (88.9 × 43.8 × 12.7 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view April 15–May 7

JEAN (HANS) ARP

Torso, 1957

36 × 23 × 15 in (91.4 × 58.4 × 38.1 cm)

Bronze base: 21 1/2 × 14 × 10 1/2 in

(54.6 × 35.6 × 26.7 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view April 15–May 7

ELLSWORTH KELLY

Black Relief II, 2010

Oil on canvas, two joined panels

74 × 70 × 2 5/8 in (188 × 177.8 × 6.7 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view May 11–June 4

RICHARD SERRA

St. Louis III, 1982

Paintstick on paper

82 × 110 in (208.3 × 279.4 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view May 11–June 4

GEDI SIBONY

The Other Great Abundance, 2014

Aluminum semi-trailer

96 1/4 × 75 in (244.5 × 190.5 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view June 8–July 2

MARK ROTHKO

#101, 1961

Oil on canvas

79 × 81 in (200.7 × 205.7 cm)

Collection of Emily and Joseph Pulitzer, Jr.

On view June 8–July 2

JANET CARDIFF

The Forty Part Motet (A reworking of "Spem in Alium," by Thomas Tallis, 1556), 2001

40 track sound recording, 40 speakers. 14 min

The Museum of Modern Art, New York

Gift of Jo Carole and Ronald S. Lauder in memory of Rolf Hoffmann, 2002

The Forty Part Motet by Janet Cardiff was originally produced by Field Art Projects with the Arts Council of England, the Salisbury Festival, BALTIC Gateshead, The New Art Gallery Walsall, and the NOW Festival Nottingham.

Sung by Salisbury Cathedral Choir

Recording and Postproduction by SoundMoves

Edited by George Bures Miller

Produced by Field Art Projects

The duration of the Artwork is approximately 14 minutes long. It will be played on a loop that consists of 11 minutes of singing with 3 minutes of intermission. Please feel free to walk amongst the speakers. No cell phones or talking please. No photography permitted.

ROMAN ONDÁK

Clockwork, 2014

Performance

ODILON REDON

In the Dream (Dans le rêve), 1879

Publisher: Probably the artist, Paris

Printer: Lemercier et Cie., Paris

Portfolio of ten lithographs on chine appliqué

Edition: 25

The Museum of Modern Art, New York

The Sue and Edgar Wachenheim III Endowment

Individual Works:

Blossoming (Écllosion)

Composition: 12 15/16 × 10 1/16 in (32.8 × 25.6 cm); sheet: 20 15/16 × 14 9/16 in (53.2 × 37 cm)

Germination

Composition: 10 11/16 × 7 11/16 in (27.1 × 19.5 cm); sheet: 20 15/16 × 14 9/16 in (53.2 × 37 cm)

The Wheel (La Roue)

Composition: 9 1/16 × 7 11/16 in (23 × 19.5 cm); sheet: 21 × 14 1/12 in (53.4 × 36.8 cm)

Limbo (Limbes)

Composition: 12 × 8 3/4 in (30.5 × 22.2 cm); sheet: 21 × 14 1/2 in (53.4 × 36.9 cm)

The Gambler (Le Joueur)

Composition: 10 5/8 × 7 9/16 in (27 × 19.2 cm); sheet: 20 7/8 × 14 7/16 in (53.1 × 36.7 cm)

Gnome

Composition: 10 11/16 × 8 5/8 in (27.1 × 21.9 cm); sheet: 21 × 14 1/2 in (53.3 × 36.8 cm)

Feline Scene (Félinerie)

Composition: 10 9/16 × 7 15/16 in (26.8 × 20.1 cm); sheet: 21 × 14 1/2 in (53.4 × 36.8 cm)

Vision

Composition: 10 3/4 × 7 3/4 in (27.3 × 19.7 cm); sheet: 21 × 14 7/16 in (53.3 × 36.7 cm)

Sad Ascent (Triste montée)

Composition: 10 1/2 × 7 13/16 in (26.6 × 19.8 cm); sheet: 20 15/16 × 14 7/16" (53.2 × 36.7 cm)

On the Dish (Sur la coupe)

Composition: 9 7/16 × 6 5/16 in (24 × 16 cm); sheet: 21 × 14 1/2 in (53.4 × 36.8 cm)

5

FELIX GONZALEZ-TORRES

"Untitled" (Placebo-Landscape-for Roni), 1993

Candies individually wrapped in gold cellophane,
endless supply

Overall dimensions vary with installation

Ideal weight: 544 kg (1,200 lbs)

Collection of Sammlung Hoffmann, Berlin

6

JOHN BRESLAND

Mangoes, 2010

Digital projection of mobile phone video

Duration: 8:33 minutes

THYLIAS MOSS

The Glory Prelude to a Widow Shrine System, 2011

Digital projection

Duration: 7:04 minutes

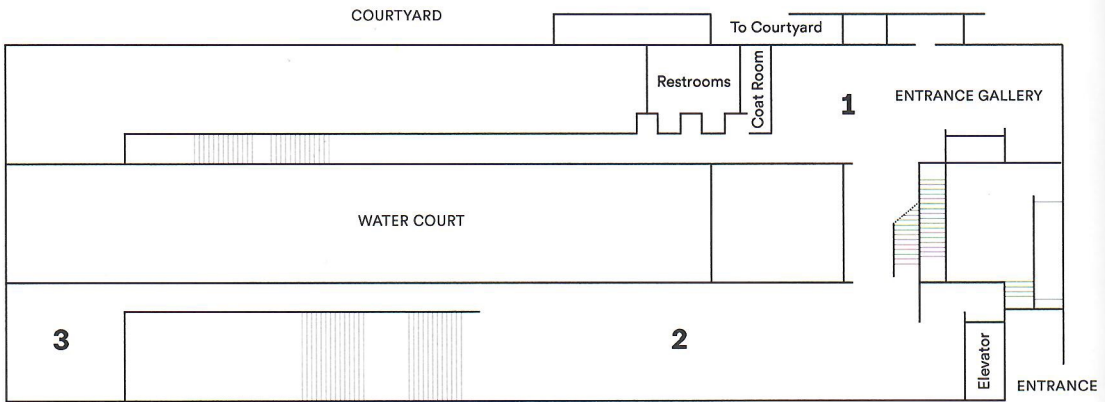
**JOHN LUCAS AND
CLAUDIA RANKINE**

whiteness, inc., 2016

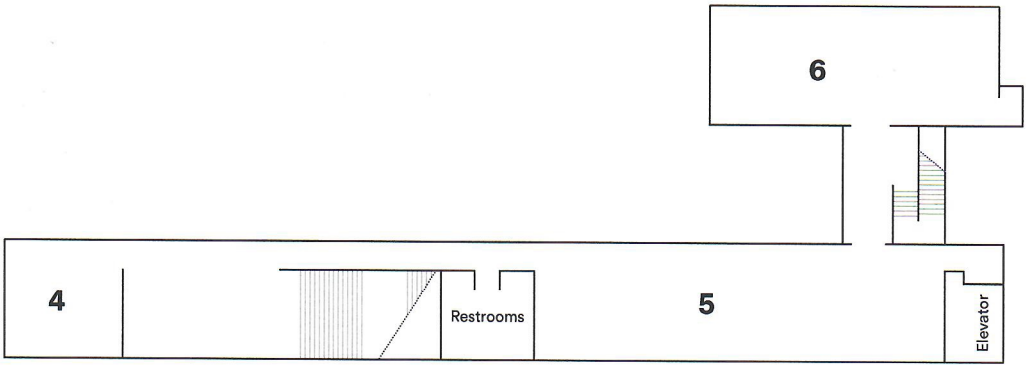
Video projection

Duration: 5:10 minutes

MAIN LEVEL



LOWER LEVEL



OTHER WORKS ON VIEW

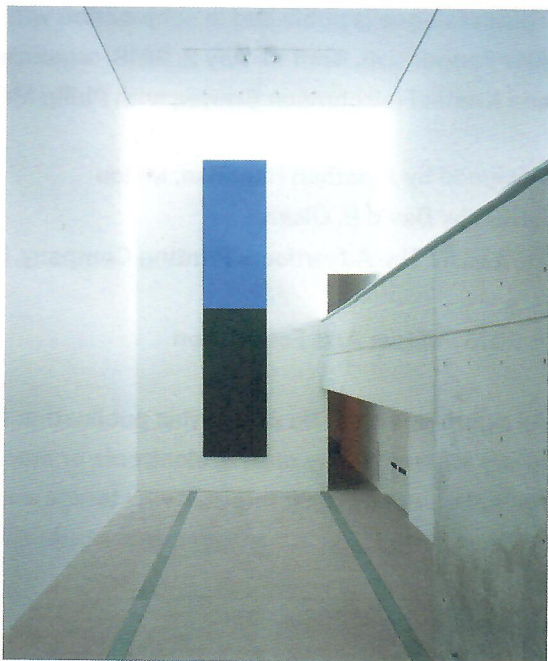
ELLSWORTH KELLY

Blue Black, 2000

Painted aluminum panels

336 × 70 × 2 1/8 in

Pulitzer Arts Foundation



RICHARD SERRA

Joe, 1999

Weathering steel

Outer spiral approximately

163 × 576 × 480 in

Pulitzer Arts Foundation



SCOTT BURTON

Rock Settee, 1988–1990

Granite

35 1/2 × 106 × 62 1/2 in

Pulitzer Arts Foundation



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