

GALERIE GISELA CAPITAIN

**ART COLOGNE
AT
GALERIE GISELA CAPITAIN**

May 5 - June 13, 2020

GALERIE GISELA CAPITAIN GMBH GESCHÄFTSFÜHRUNG GISELA CAPITAIN
ST APERN STR 26 50667 KÖLN TEL 0221-355 70 10 FAX 355 70 129

KARLA BLACK



Looking Glass Number 15
2019
Specialist glass paint on mirror
40 cm diameter

Karla Black (*1972 in Alexandria, Scotland) works with materials familiar to us from life outside art such as make-up, body-butter, lipstick, nail polish and vaseline and combines them with plaster, chalk dust, glass or wood. Her work skirts between mediums - it gets close to installation, performance or painting - but is always pulled back to remain sculpture.

Looking Glass Number 15, 2019 roots in the idea of mark-making as sculpture. Inspired by the idea of psychoanalysis and its significance for art, Black has described her sculptures as 'actual physical exploration into thinking, feeling, communicating and relating; parts of an ongoing search for understanding, through a material experience that has been prioritized over language.'

For Black, not just pictorial abstraction but material abstraction is crucial. The lack of a figure or representation of any kind - taken to the extreme in the obscuring of the mirror reflection with paint - is an attempt to connect directly with the materiality of the world and forget about what we look like.

This results in an experience of absorption as living creatures rather than self-conscious interruption of being aware of our appearance. It is a feminist position and also a preference for abstraction as a political stance and a preference for sculpture as an escape via engulfment.

KARLA BLACK



Practically States

2017

Tracing paper, cardboard, paint

102 x 85 x 85 cm

MARIA BRUNNER



Maria Brunner's (*1962 in Linz, Austria) new series of work, which was shown in her exhibition *KATHEDRaLe* at Galerie Gisela CapitaIn in the spring of 2020, refers to an earlier series of photographs from 1997 called *Domhotel*. Based on the film *Nicht versöhnt* (1965) by Jean-Marie Straub and Danièle Huillet, the photographs also relate on the novel *Billard um halb zehn* (1959) by Heinrich Böll.

A completely new conceptual work has emerged from the analog black-and-white photographs of 1997, playing with spatial perception, transparency, and the transitoriness of images. Brunner detaches the photographs from their original context and releases them for a purely aesthetic examination.

The motifs are printed in extreme magnification on industrially manufactured PVC curtains, these in themselves contrast with the pictured historical building of the cathedral. Depicted scenery and interior design - both of the depicted and the real space - and their perception become an essential motif of the picture.

K
2020
Ink on red PVC
298 x 120 cm

ISABELLA DUCROT



Through her extensive travels to the Far East, Isabella Ducrot (*1931 in Naples, Italy) developed a particular interest in fabrics primarily from India, China, Tibet and Afghanistan. Fascinated by the presence of rhythm and rhyme in these materials and by how fabrics also symbolize structures of the mind and of society, she embarked on a path of artistic research that involved using textiles in her works as a starting point.

Ducrot uses textiles and paper both as an artistic medium and as an artistic thread. The raw material, from which her fascination originally emanates, and its characteristics determine the motif for which it becomes an immanent carrier.

With her work, Isabella Ducrot emphasizes the beauty of life, the beauty of things, which seem to disappear: nature, love, but also the very simple and ordinary things that surround us, like a teapot or a piece of fabric, and their colors and shapes.

Black Teapot

2019

Textile and ink on paper

109,5 x 79 cm

ISABELLA DUCROT



Fazzoletto
2007
Mixed media on textile
41 x 44 cm



Vaso II
2019
Textile and pigment on paper
40 x 30 cm



Amore
2019
China ink on paper
17 x 20 cm

GALERIE GISELA CAPITAIN

JADÉ FADOJUTIMI



Only a buffoon would know

2020

Oil on canvas

190 x 320 cm

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XIMENA GARRIDO-LECCA



Peruvian artist Ximena Garrido-Lecca (*1980 in Lima, Peru) creates a visual story full of both history and insights into the current situation of her country Peru, which she conveys to the outside world in a powerful language, complex and direct at once.

With her work Garrido-Lecca investigates the cultural impact of neocolonial standards that are transmitted through the process of globalization. The works from the series *Aleaciones con memoria de forma* explore the memory of artisanal tradition and the abandonment of rural spaces as an after-effect of the processes of modernization. These works continue the investigation the artist initiated in 2013, through sculptures produced in metal - copper and bronze - intertwining the rawness of the metal with the warmth of Andean design patterns.

Aleaciones con memoria de forma: runa
(from the series **Aleaciones con memoria de forma**)
2019
Woven copper wire
300 x 225 cm

MEUSER



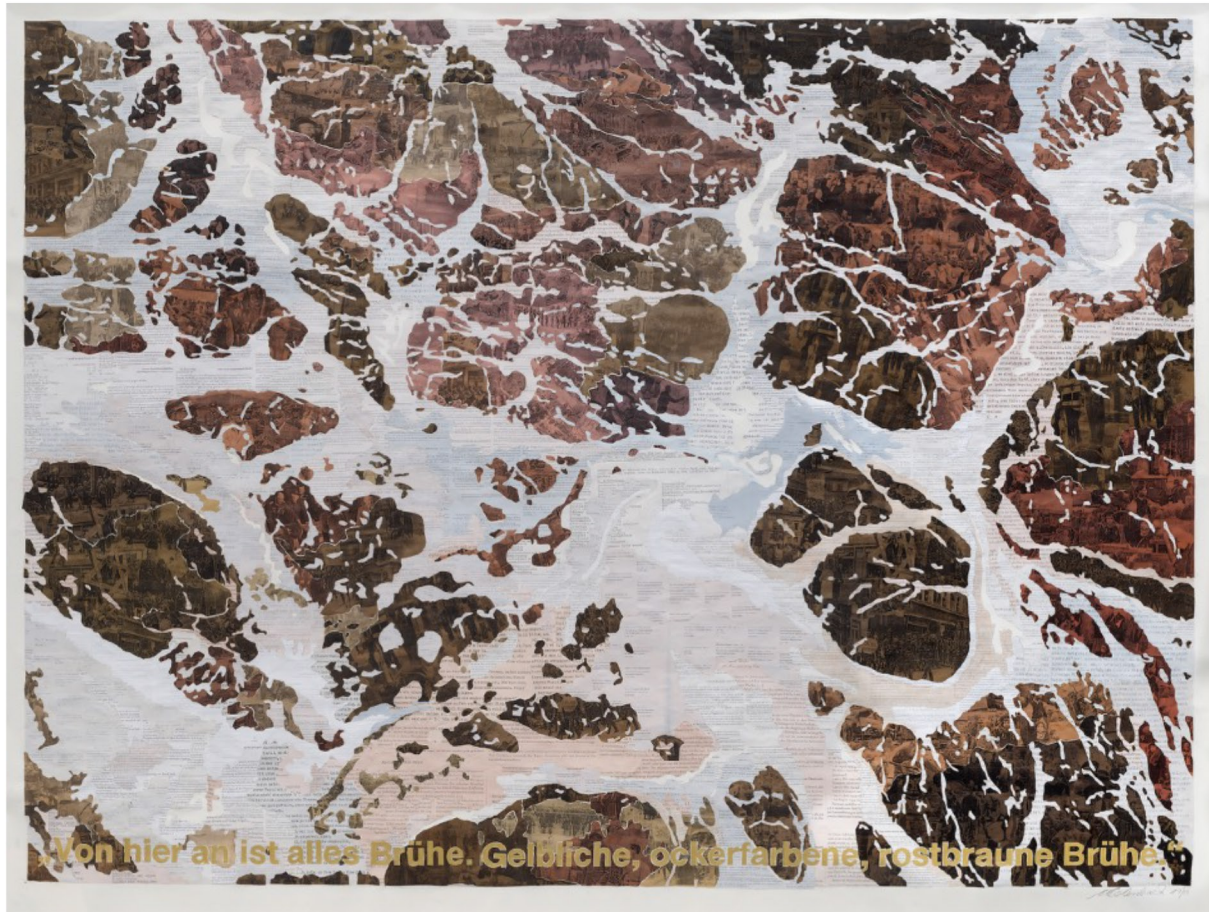
Untitled
2019
Steel, oil
40 x 40 x 22 cm



Meuser (*1947 in Essen, Germany) uses industrially manufactured objects made of scrap steel or iron which no longer serve their original purpose and shapes them by cutting or welding. With an almost entirely monochrome coat of paint, the works often shift between sculpture and abstract painting. The metal objects have a lightness that contrasts with the apparent coarseness and heaviness of the material.

Meuser's works are distinguished by an unmistakable aesthetic in which formal elements of various artistic approaches are combined in original and unique ways. This openness to materials and their recontextualization recall the early sculptures of Robert Rauschenberg from around 1970 to 1976. But Meuser's style also attests to a simplicity and constructivist clarity that places his work in relation to American Minimalism, which he simultaneously counteracts. Meuser brings objects back into a realistic context in a playful and ironic way and thus relieves them of their pathos and weight. Unlike his teacher Joseph Beuys, Meuser's sculptures are free of any sacredness and fetishism; as Meuser himself states, they contain a '*banal sensuousness*'.

MARCEL ODENBACH



Braune Brühe (Brown Broth)

2020

Collage

110 x 145 cm

MARCEL ODENBACH

Marcel Odenbach (*1953 in Cologne, Germany) borrows the quotation 'Von hier aus ist alles Brühe. Gelbliche, ockerfarbene, rostbraune Brühe. (From here everything is broth. Yellowish, ochre-coloured, rust-brown broth)' from David van Reybroucks' award-winning book *Congo*, that describes the Congo Delta.

The first glance at the collage actually makes one think of a river delta seen from an aerial perspective, meandering, clouded by rainwater and mud. If one approaches the collage further, one recognizes cut-out, brown-toned pictorial material from the Nazi era as well as text fragments that come from the artist's private family archive and document correspondence from the same period.

The quotation and the title of the work are thus also to be understood as a reference to this level of meaning, which is only recognizable at second glance. *Braune Brühe (Brown Broth)* therefore contains two of the most important themes in Marcel Odenbach's oeuvre: Africa and the consequences of colonialism on the continent, and the confrontation with the crimes of German National Socialism.

Odenbach developed his own collage technique, building up a complex narrative structure within his works, composed of archive materials and self-produced imagery. Thus the narrative structure continues through the outer levels of the collage up to the individual picture content.

TOBIAS PILS



Tobias Pils' (*1971 in Linz, Austria) painting *Appletree (lovers)*, 2019 is related to his recent body of work 'Adam & Eve'. The paintings are circling around the motif of two lovers and an apple tree. The image of the apple tree taps into our Western creation-myth and seems clear at first sight, but evolves and dissolves into contradictions. The loving couple is simultaneously rooted in and isolated from nature.

Starting with one particular motif Pils is open for anything that might happen during the ensuing process. In this way, content that is initially preconscious becomes a specific visual world through its compositional realization. The cultural-historical iconology of a loving couple in nature is not made out of the past, but rather from a subjective utopian future, which during the painting process is drawn into the present.

Appletree (lovers)

2019

Acrylic and oil on canvas

155,5 x 100 cm

TOBIAS PILS



Untitled

2019

Ink on paper

55,5 x 38,5 cm

Also in his drawings Tobias Pils generates a unique formal language. At first structures and elements seem familiar, but they can never be completely decoded - they obey their own laws.

Pils' works on paper can be understood as a meditation upon his paintings. They are not preliminary sketches, but drawn after the fact, revisiting his paintings and reflecting them. The material, more than a hundred years old paper which can not be reproduced, emanates its own atmosphere and contributes to the uniqueness of the drawings.

Through lines and dots Pils structures the paper allowing landscapes and forms to emerge. These form the basis for associative spaces, for imagined trees and figures that inscribe a narrative into his works.

SETH PRICE



At the core of Seth Price's (*1971 in Sheikh Jarrah, Palestine) work lies his intensive examination of industrial materials and the fundamental changes that have taken place within visual culture that have gone hand in hand with the ubiquitous rise of digital media.

In his 'Silhouettes' he takes images from the Internet that suggest intimate gestures of human communication - like the handshake or a kiss - to be understood only as negative space. The templates for the outlines of the works are based on results of Google image searches for terms such as kissing, speaking and communication. They show scenes of human interaction, but the bodies are only visible through the negative spaces between them.

Untitled

2011

Enamel on laser-cut synthetic
aluminium composite

124 x 62,5 cm

SETH PRICE



Untitled

2007

UV-cured ink-jet on aluminium composite

40,5 x 40,5 cm

In the series 'Gold Keys', different key motifs have been picked out in negative, while they look mass-produced, each is in fact unique, thus providing a reflection on the relation of the production of the unique work of art to other kinds of production.

'The question of how to translate something from the immaterial world into the material world has been one of the major issues for artists in the last 15 years, perhaps even for culture in general. [...] Photos used to have a very material quality, they became tangible on photographic paper or in books. In the last 15 years they have disappeared on the one hand, but on the other hand they have become omnipresent. How can you make something material, but also reflect on the problem of presence and absence, on the material and immaterial self? The 'Silhouettes' series is part of this question.'

(Seth Price in an interview with Monika Bayer-Wermuth on the occasion of his solo exhibition *Seth Price - Social Synthetic* at Museum Brandhorst, Munich 2017)

MONIKA SOSNOWSKA



Monika Sosnowska's (*1972 in Ryki, Poland) sculpture *Untitled*, 2012 belongs to her series 'market', inspired by the display stands of the 'Jarmark Europa' in Warsaw, previously a black market for all kind of goods in an old soccer stadium. These metal constructions, used to display all kind of goods, are devoid of meaning and function without their merchandise. Sosnowska was fascinated with their inherent possibilities as abstract sculptures, twisting them even further away from their hidden functionality.

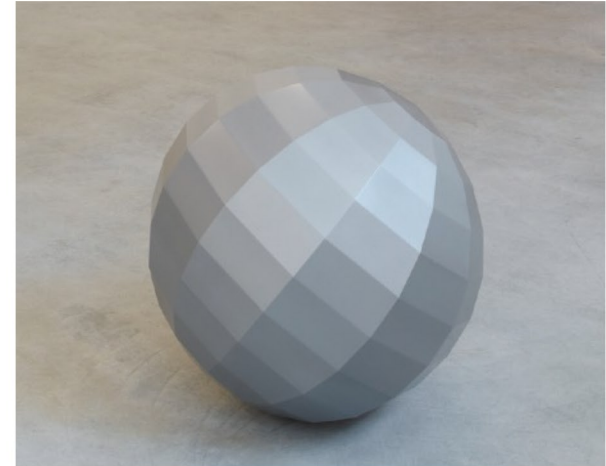
The artist is known for translating everyday architecture into a new level. Buildings with a primarily social or political connotation are freed from their functionality. Monika Sosnowska's architectural artworks challenge the viewer's perception of what is rational or even possible, capturing moments when, as she puts it, *'architectural space begins to take on the characteristics of mental space'*.

Untitled
2012
Steel, lacquer
240 x 130 x 85 cm

MONIKA SOSNOWSKA



Untitled
2012
Steel, lacquer
240 x 130 x 85 cm



Ball
2005
Wood, lacquer
70 cm diameter

JOHN STEZAKER



Moonlight Kiss

1979-1982

Acrylic and silkscreen on
canvas, diptych

101,5 x 122 cm each

John Stezaker's (*1949 in Worcester, England) silk-screens are a group of works executed between 1977 and 1994. The persistent combination of found images, often related to the film industry, with sometimes unconventionally shaped and configured canvas stretchers, suggests an ambitious if uneasy suturing of photography, cinema and painting.

John Stezaker's *Moonlight Kiss* is an early example, where the artist still hand-applied the black background in an arduous process on which to silk-screen the motif of the lovers. Like two frames from a film reel, the viewer can follow the progress of a classical Hollywood Kiss in this diptych.

HIROKI TSUKUDA



The Plan 6

2019

Charcoal, ink and pencil on paper; c-print,
wood panel, with silkscreen printed
acrylic frame
49 x 49 x 6,5 cm

'I don't know whether I am creating an imaginary world from the landscape that I have been observing on an unconscious level, or whether the world in my imagination just suddenly appears before my eyes. I am trying to express, as memories, those fragmented landscapes that are engraved within me.'

(Hiroki Tsukuda, 2017)

Hiroki Tsukuda (*1978 in Kagawa, Japan) explores in his meticulous drawings his imaginary cityscapes. He bases these drawings on photos he took himself and pictures that he found on the Internet. Tsukuda alters the subjects and makes the various elements interact with one another. He deforms and reconstructs our modernist world. Tsukuda's worlds are enriched with mysterious symbols and numbers and traces of human inhabitants. He creates dynamic, urban places in which reality and imagination, nature, human beings, and architecture coexist in turbulent, futuristic scenarios and merge with one another.

CHRISTOPHER WILLIAMS



Since the early 1980s, Christopher Williams (*1956 in Los Angeles) has utilized photographic discourse as a way to analyze social, cultural, institutional, and economic histories. Part of his practice are also distinctive wall treatments, hand-painted signs, printed ephemera, sculptures, and videos.

Referencing a wide range of source material, including well-known advertising campaigns, French cinema, instruction manuals, and his own past imagery, *MODEL*, 2019 reflects the artist's ongoing interest in how meaning and information are actively structured through the process of adaptation and restaging.

The concept 'Model' is a key issue in Williams' oeuvre. Williams takes generic images from everyday life familiar to the Western civilization: cars, cameras, children, cookware, animals, furniture etc. Carefully choosing the way these images are presented in his exhibitions and publications, with exact consideration of display structures, exhibition design, catalogue design and press materials, the artist reveals the various contexts in which images and artworks circulate and how they are related to broader social, cultural and political discourses.

'I've worked almost my whole life as an artist to distance myself from the kind of role models traditionally associated with the idea of the photographer. Instead I have established a more mobile position, which allows me to move freely through the various aspects of photographic production, display, and distribution; I can alternately assume the position of camera operator, picture editor, exhibition designer, graphic designer, etc.'
(Christopher Williams, Artforum Interview, 2014)

The hand-painted *MODEL* signs made of aluminum, glass, felt, paper and paint have been part of the exhibition *MODEL: Kochgeschirre, Kinder, Viet Nam (Angepasst zum Benutzen)* at C/O Berlin in 2019.

CHRISTOPHER WILLIAMS



MODEL

2019

Aluminum, glass, felt,
paper, paint

56,5 x 152,5 x 1 cm

Edition of 6

Installation view

CHRISTOPHER WILLIAMS



Untitled (Study in Yellow and Green / East Berlin)

Studio Thomas Borho, Oberkasseler Str. 39

Düsseldorf, Germany

July 7, 2012

2012

Archival Pigment Print

40,5 x 51 cm paper

76 x 84 cm framed

Edition of 10