

KRISTI CAVATARO

September 5 – October 29, 2025

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Galerie Gisela Capitain is pleased to announce the second solo exhibition of new works by American artist Kristi Cavataro. Following her first solo exhibition at Zweigstelle Capitain V, Palazzo Degas, Naples, in 2024, her work will now be presented in Cologne for the first time.

In Kristi Cavataro's new body of work, form has begun to behave differently. What once appeared as modular systems—composed of repeating units—now thickens, bends, and tapers with a strange, urgency. They emerge without fixed identity, yet fully articulated, site-specific, body-aware, responsive.

Her glass sculptures pull away from diagram or architecture, into something more fluid, sensuous, and alert. Cavataro works with soldered glass, a material often associated with containment—windows, partitions, ornaments. But here it behaves otherwise. It buckles, swells, strains against its joints. Some are made of transparent, colored glass that allows light to pass through; others are constructed from opaque glass that withholds any view of the interior. Her works neither depict images nor objects in the usual sense; rather, we look upon suggestions—forms that resist figuration while remaining charged with life.

One sculpture made of vibrant red glass rises in several tiers of curved elements, forming a compact, almost defensive structure. A wall-mounted sculpture in amber-colored, transparent glass arcs gently and is punctuated by two oval openings, evoking an organic structure or an abstracted tool. A tall, pale pink sculpture leans against the wall: two branching, column-like forms are interlocked, their grid of dark lines emphasizing a rhythmic articulation. Another work, made of gray glass, thrusts a long, slender tube outward, while a compact counterpart folds inward.

Many of the sculptures follow a quiet symmetry. Their forms appear mirrored along an invisible axis, as if they were unfolding and extending from within themselves. This arrangement lends the works a sense of internal order that holds both stability and openness to movement.

This responsiveness of material draws Cavataro into close conversation with Jane Bennett's *Vibrant Matter*, a theory of material agency proposing a reorientation of how we perceive the world of things. For Bennett, matter is not passive or mute, but lively—vibrant—imbued with capacities to affect and be affected. In doing so, she unsettles the human-centric view that only subjects possess agency, inviting us instead to consider how objects, materials, and environments participate in shaping experience.

Seen through this lens, Cavataro's sculptures are not vessels for expression, but sites of negotiation between matter and intention. The glass doesn't simply obey; it pushes back, holds tension, slips toward unruliness. The soldered seams, once a technique of control, become fault lines of intensity. The material is not just formed—it forms back.

Cavataro's works do not symbolize. They don't explain themselves. What they offer is not interpretation but resonance volumes that shift as you move, edges that waver between the hand-made and the self-formed.

Kristi Cavataro, born in 1992 in Connecticut, lives and works in New York. She received her BFA from Cooper Union in 2015. In 2021, her work was included in the group exhibition *Greater New York* at MoMA PS1, New York.