

LUKAS QUIETZSCH

Zweigstelle Capitain VIII - C.A.S.A. Palazzo Degas, Napoli

September 20 – November 14, 2025

Galerie Gisela Capitain is pleased to announce Zweigstelle Capitain VIII, at C.A.S.A., Palazzo Degas, Naples, with an exhibition by Lukas Quietzsch. Under the title *tHE mAMAS aND tHE pAPAS*, the show presents new paintings and works on paper created especially for this venue.

Quietzsch's paintings can be read as landscapes—not in a literal, naturalistic sense, but as structured spaces defined by horizon, center, and foreground. They open both outward and inward perspectives. In the first room of the gallery, the viewer is introduced to a large-scale triptych that unfolds like a panorama, surveying an overview of the course of an event. The second room offers a counterpoint: three vertical formats presented here tend to embody individual characters, each with its own physicality.

All paintings derive from three initial motifs—tested in drawings, then repeatedly varied in painting. Distortion, repetition, and displacement create pictorial spaces that feel both familiar and unsettled. Layers of pigment, applied and washed away, leave behind traces like echoes—creating a sense of distance from the artist while inviting the viewer's own projections.

The visual language is pared down. The predominant use of gray tonalities, the interplay of cluster-like patterns and shifts in the constants of space and its pictorial representation are reminiscent of dystopian terrain. Stitched canvases emphasize the body of the painting itself—front and back, inside and outside—transforming the image into an object that asserts itself in space.

Quietzsch pushes the limits of representation: through method and subject matter, he shifts the unambiguous levels of representation. Assertion arises from what is not represented. Things remain suggestive rather than fixed. The paintings outline possibilities that take shape only through the viewer's attention. In this way, painting becomes a space where one encounters oneself—where new associations emerge.

The exhibition *tHE mAMAS aND tHE pAPAS* unfolds on different levels: referencing the legendary American folk-rock band of the same name from the 1960s, it alludes to a decade of counterculture and breaking away from conventions. At the same time, it resonates with contemporary experiences of disillusionment and self-discovery—moments when we question the world around us and recalibrate our place within it.

tHE mAMAS aND tHE pAPAS is Lukas Quietzsch's second solo exhibition with Galerie Gisela Capitain. Recent exhibitions include Galerie Gisela Capitain, Cologne (2024); Ramiken, New York (2023 and 2022); Kunstverein Freiburg (2022 and 2017); and Schiefe Zähne, Berlin (2020 and 2017).

JORGE PARDO

Zweigstelle Capitain VIII - C.A. S.A. Palazzo Degas, Napoli

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Galerie Gisela Capitain is pleased to announce Zweigstelle Capitain VIII at C.A.S.A., Palazzo Degas in Naples, presenting a solo exhibition by Cuban-American artist Jorge Pardo. This marks Pardo's ninth exhibition with the gallery and introduces a new body of work that spans large-scale paintings, ceramic lamps, and drawings.

In this latest chapter of his multifaceted practice, Pardo continues to blur the boundaries between disciplines, weaving together references from personal memory, art history, and his own archive. At the heart of the exhibition are expansive paintings created through a hybrid process that combines digital rendering with tactile intervention. A mesh of imagery drawn from artists ranging from the 19th century to today, alongside elements from his earlier works, is reworked and overlaid into dense, mosaic-like compositions.

These configurations are digitally processed and laser-engraved onto canvas, before being hand-finished with acrylic markers. In some works, gold leaf lines divide the individual image clusters, introducing a spatial rhythm and material brilliance. In a final gesture, Pardo applies yet another layer of imagery from his archive, producing a moiré effect that further dazzle the visual field. Resisting fixed interpretation, these works function as layered systems of sources, inviting the viewer to navigate unexpected visual and conceptual terrain.

At the core of Pardo's approach is a desire to break open the conceptual process itself—questioning how artworks come into being, which decisions shape them. His method hovers between control and coincidence: carefully constructed frameworks give way to unpredictable outcomes, while intuitive gestures are embedded within algorithmic structures. This tension produces a process that is both deliberate and open-ended.

The works on paper extend these investigations on a more intimate scale. These drawings revisit a previous composition through a new lens. While they mirror the materials and techniques of the paintings, the drawings operate with their own internal logic, offering a quieter, more contemplative counterpoint.

The exhibition also debuts a series of ceramic lamps, an essential and recurring motif within Pardo's vocabulary. With this exhibition, Pardo introduces the use of gold in his lamps for the first time. The gold not only elevates the material presence of the works, but also transforms the quality of light they emit. The lamps produce a very soft, yet unusually intense light—a luminosity that subtly changes the atmosphere of a room, altering both perception and mood.

The lamp is one of the favored elements in Pardo's world of things; it appears in a variety of forms. This is fitting, given the intentionally autonomous status of all his works, which acquire their meaning only through their relationship to surrounding space and context. Because of their inherent function, lamps are ideally suited to this connective logic—a central theme throughout his oeuvre.

— Christina Végh, in: *Jorge Pardo*, New York, 2008 —

Jorge Pardo has held solo exhibitions at institutions including the SCAD Museum of Art, Savannah (2023); Museum of Art and Design at MDC, Miami (2021); Pinacoteca do Estado, São Paulo; Hacienda La Rojeña, Tequila, Mexico (both 2019); José García, Mérida (2016); Musée des Augustins, Toulouse

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(2014); Irish Museum of Modern Art, Dublin (2010); Kunstsammlung NRW K21, Düsseldorf (2009); Los Angeles County Museum of Art (2008); and the Museum of Contemporary Art, Miami (2007), among others. His work is part of numerous public collections including Centre Pompidou, Paris, Tate Modern, London, Museum of Contemporary Art, Los Angeles, Museum of Contemporary Art, Chicago, Neue Nationalgalerie, Berlin, Museum of Contemporary Art, Miami, Museum of Modern Art, New York, Whitney Museum of American Art, New York, and Stedelijk Museum, Amsterdam.

Program Zweigstelle Capitain VIII

Saturday, September 20

Opening reception
6 - 9 pm

Friday, November 14

Finissage
7 - 9 pm
Concert of Dhrupad Music
by Harkeerat Mangat and Balázs Virág
7.30 pm

Zweigstelle Capitain VIII

at C.A.S.A
Palazzo Degas
Calata Trinità Maggiore, 53
80134 Napoli, Italia

Opening hours

Wednesday - Saturday
11 am - 1 pm and 3 - 7 pm
and by appointment

0049 172 219 71 21
info@galeriecapitain.de
www.galeriecapitain.de