

Zweigstelle Capitain III - Palazzo Degas, Napoli

March 18, 2023 – April 29, 2023

Opening March 18, 6 - 8.30 pm

Galerie Gisela Capitain is delighted to announce the third edition of *Zweigstelle Capitain*, a temporary and traveling exhibition space. This year's editions will take place at the prestigious Palazzo Degas in Naples, presenting new works by **Isabella Ducrot, Jacqueline Humphries** and **Liza Lacroix** in four distinctive artist rooms.

Zweigstelle Capitain was initiated in 2022 to create a flexible and movable platform for exhibitions, possibly meaningful for the artists. The project debuted in March 2022 with two temporary exhibitions in Rome. *Zweigstelle Capitain* aims to create spaces for people to meet, to exchange ideas, to facilitate new contacts between the artists and the local cultural scene. We strive to interact with an audience interested in culture, including curators, writers, artists, musicians, philosophers, collectors, etc. and to open up a dialogue with the local art scene. With our program accompanying the exhibition we are inviting artists who engage with music, poetry or dance to create a temporal community that hopefully will last past our stay.

The fourth edition *Zweigstelle Capitain IV - Napoli* is planned for September 2023 featuring a solo presentation by British painter **Jadé Fadojutimi**.

Program

Saturday, 18 March – Concert - Matt Haimovitz PRIMAVERA Through the Centuries 7.30 pm

Saturday, 25 March – Johanna Bretschneider - Concerto alla italia-, um, tedesca 7.30 pm

Saturday, 15 April – Book launch - Isabella Ducrot: Stoffe 7.30 pm

Saturday, 22 April – Performance - Ivan Cheng - THE DIVINE COMEDY 7 pm

Saturday, 29 April – Finissage 6 - 8.30 pm

Alvin Curran & Marcus Schmickler - Where Rhine and Tiber meet (On Hudson?) 7.30 pm

Zweigstelle Capitain III

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

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ISABELLA DUCROT

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Isabella Ducrot (born 1931 in Naples) has lived in Rome for many years. Only beginning her artistic career later in life, her approach is extremely sensitive; the initial moment in the creation process of the works is tactile. 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. The same applies to the technique with which the motif is created. Ducrot does not violate the colour of the textile or paper with her chromatic scheme; instead, she allows the material to become part of the image, draining the fabric of its historical content and treating it as pure matter. Repetition is the subject and primary theme in many of her artworks. For Ducrot, this repetitive element becomes the object of representation.

Ducrot has an obsession with beauty to be found even in the most mundane every day objects. Her works are like laudative songs, seemingly light but cutting to the essence of life itself. They are an illustration of her open-mindedness to both foreign cultures and genres. In her work, painting, music and literature fuse to become a synthesis of the arts.

Weaves, fabrics and tapestries can appear as if they are transgressing boundaries. They are often utility items, placed within the context of genuine craft. Objects made to protect the body, or to be used in the household. Patches, handkerchiefs and sheets. Everyday objects that often touch our bodies and witness our most intimate moments. The fabric is the first object a new born child comes in contact with upon leaving the body of the mother. A shroud is the last object that follows us into the grave. The secret of the weave is that it is at the same time a practical object and a work of art in itself. A work of art that with its combination of crossed threads and empty space is a charged metaphor for the circle of life.

(Johanna Persman, Villa San Michele, Anacapri, September 2022)

On April 15, 2022 we will present Ducrot's book *Stoffe, 2023* at Palazzo Degas in Naples: The two hundred and fifty-two textiles in this volume make up Isabella Ducrot's extraordinary fabric collection. The collection touches four continents—from South America to China and Japan, via France, Tunisia, Morocco, India, Pakistan, and Tibet—over a time span from the 9th to the 20th centuries. The fabrics are illustrated through detailed photographic reproductions and information essential to their understanding (areas of origin, age, size, material, weaving).

Isabella Ducrot's solo shows include Sadie Coles HQ, London (upcoming 2023), Standard (Oslo), Oslo, Belenius, Stockholm (both 2022), San Giuseppe alle Scalze a Pontecorvo, Napoli (2021), Galerie Gisela Capitain, Cologne (2021 & 2019), T293, Rome (2023 & 2020), Galerie Mezzanin, Geneva (2023 & 2020), Capitain Petzel, Berlin (2019), Spazio Parlato, Palermo (2018) and Museo Archeologico Nazionale di Napoli, Naples (2015).

In 2014 Ducrot had a major exhibition at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome and in 1993 and 2011 she showed her work at the Venice Biennale.

Recent Group exhibitions include Tim Van Laere Gallery, Antwerp (2022), Museo Carlo Bilotti Aranciera di Villa Borghese, Rome, Villa Lontana, Rome (both 2021) and Standard, Oslo (2020) among others. Isabella Ducrot is also the author of numerous publications, including *Women's Life* (2021), *La stoffa a quadri* (2019), *Suonno. Il sonno e il sogno nella canzonena napoletana* (2012), *Fallaste Corazón* (2012) and *La Matassa Primordiale* (2008).

JACQUELINE HUMPHRIES

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Jacqueline Humphries's mechanizations of the painterly process strain the limits of her chosen medium, subjecting its analog formats to the demands of a digital sphere. Transposing her own works into lines of code or adding keyboard characters and CAPTCHA symbols, Humphries has carved out a space for painting amidst the screen-based interfaces that monopolize our attention and inner lives, reflecting on painting's long history and its future prospects in the face of staggering technological change.

In response to the vast surroundings of Palazzo Degas, Humphries has created a suite of seven large-scale works that challenge the space's splendor. Two paintings are hung to cordon off doorways and reroute visitors through the exhibition, blocking the passages used by past residents to direct traffic instead through a former service corridor. Such architectural interventions have become a mainstay of Humphries's recent installations, and her current body of work applies certain long-held formal strategies to a new set of recurring motifs.

These latest paintings rework and expand the genre of gestural abstraction. One encounters a wide array of painterly marks – drips and splatters, impasto and blur – that typically read as spontaneous expression, yet each is the result of a stenciled application that mediates the artist's hand. The templates themselves are often made by isolating marks from Humphries's own previous work; other patterns depict the surge from an industrial spray gun or spills of ink from a handheld printer, in droplets that evoke both Jackson Pollock and blood spatter in a schlock horror film. That same portable printer was used to render the emoticons and emojis that have populated her work since 2014; yet here they appear visually depleted and spent, mere shells of the sentiments they wanly approximate. Each of the paintings is also inscribed with an alphanumeric code—an inventory number that galleries assign to track individual works. Another element lifted from what Humphries calls her “daily encounters with the digital,” these numbers denote the usually hidden systems by which art is logged for database storage. What's more, the numbers shown actually correspond to older works now housed elsewhere — in line with the recursive logic that propels Humphries's practice, looking back to move forward.

The stencils on which these paintings rely enable similar citational (even self-cannibalizing) maneuvers, as elements repeat within and between the works assembled. Humphries's painterly forms are combined with fine grids of dots laser-cut to different scales, layered in wet-on-wet applications that overlap and combine to near-moiré effect. That optical flicker is produced in part from Humphries's complex layering of visual planes, in a protean interchange between foreground a background, surface and depth. The same set of marks can appear at shifting scales and varying degrees of magnification, their stenciled outlines flipped or rotated on axis to imply a new orientation. *JH753|H753J|* displays that duplicative quality to dramatic effect: in the stuttering repetition of the inventory number that seems to collide with the edge of the canvas, or the blobs and drips of black paint that appear to run off in opposite directions. These stenciled flows are turned onto the horizontal, defying gravity, in an upending move that shifts the ground beneath our feet.

That sense of disquiet persists in the pendant paintings *JH649I* and *I946HJ*, with twinned images that continue Humphries's career-long exploration of the uncanny double. The same stenciled form dominates each surface, what Humphries calls a “pre-vandalized image”—seemingly flung with paint as if to deface the artwork underneath. The iconoclastic gesture nods to recent protests by climate activists, who have doused masterpieces in black liquid or pea soup that mars the works with an

obscuring contaminant. As acts of defilement, these marks are media-savvy, material demands for a reckoning with our collective values—a call to question what we preserve at all costs and what we knowingly squander. By internalizing the guerilla tactics that have thrust fine art back into the political realm, Humphries makes paintings that preemptively register the disturbances of the day, furthering a broader project she describes as “bringing abstraction into a renewed confrontation with the actual world.”

Jacqueline Humphries had solo exhibitions at Greene Naftali, New York (2023), Wexner Center for the Arts, Columbus (2022), The Dan Flavin Art Institute, Bridgehampton (2019), Modern Art, London (2018), Carnegie Museum of Art, Pittsburgh, Contemporary Art Center New Orleans, (both 2015), and Prospect.1, New Orleans (2008).

Jacqueline Humphries participated at the 59th edition of La biennale di Venezia in the exhibition *The Milk of Dreams* in 2022 and was included in the 2014 Whitney Biennial.

Her work is in the collections of Museum of Modern Art, New York, Whitney Museum of American Art, New York, Solomon R. Guggenheim Museum, New York, Metropolitan Museum of Art, New York, Albright-Knox Art Gallery, Buffalo, Art Institute of Chicago, San Francisco Museum of Modern Art, Museum of Fine Arts, Boston, Hirshhorn Museum and Sculpture Garden, Washington D.C., Carnegie Museum of Art, Pittsburgh, and Tate Modern, London among others.

LIZA LACROIX

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The Leftovers Season 3 Episode 8
The Book of Nora
originally aired June 4 2017

Let the Mystery Be Iris DeMent The Man I Love Billie Holiday Back In Your Own Backyard
Billie Holiday and Her Orchestra I'm out to Get You Robin Trower I've Got Dream to
Remember Otis Redding Me, Myself and I Billie Holiday and her Orchestra Moonlight Dancin'
Rokotto November Max Richter Pachelbel's Canon Classical Lullabies Departure (Reflection)
Max Richter

Liza Lacroix has exhibited at Magenta Plains, New York, Galerie Gisela Capitain - Albertusstrasse,
Cologne, Zweigstelle Capitain II - Rome (all 2022), Midnight Projects, New Jersey, NJ, Magenta Plains,
New York (both 2021), Peana, Monterrey, M23, New York, NY (both 2018), AC Repair, Toronto, CA
(2016) and Pops Packing, Hamtramck, MI (2015).
She has a forthcoming solo exhibition at Galerie Gisela Capitain, Cologne in September 2023.