

GALERIE GISELA CAPITAIN

NAPLES

Zweigstelle Capitaïn VII at C.A.S.A. - Palazzo Degas

Joan Jonas
Ryan Sullivan

March 22 - May 16, 2025

Press Reviews



Juliet Art Magazine

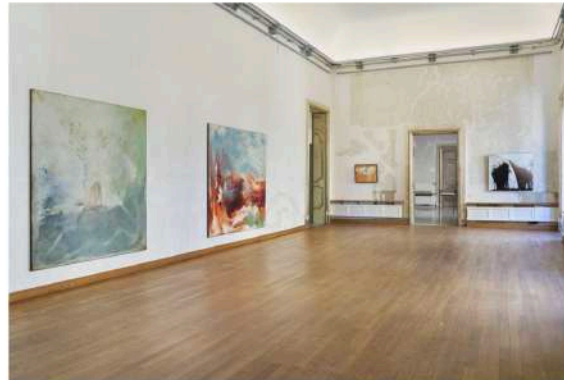
May 21, 2025

By Concetta Luise

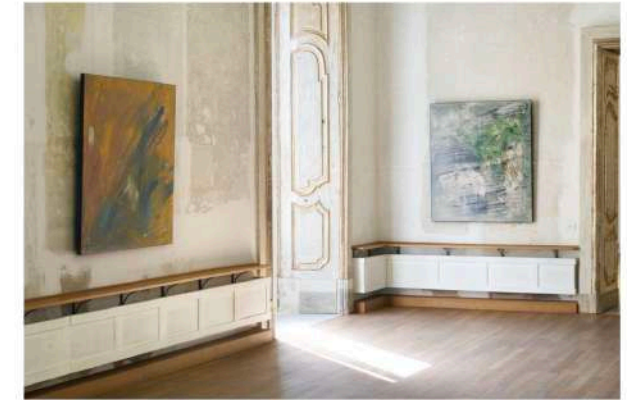
[Read the full interview here](#)

Concetta Luise: Can you tell us about the new works created for your solo exhibition in Naples and explain if there are direct references to the city that hosts them?

Ryan Sullivan: I don't think specifically Naples, but Italy as a whole. I saw the exhibition *Siena: The Rise of Painting, 1500–1550* at The Met Fifth Avenue, in New York, while I was starting to work on these paintings, and I found it very interesting to see all the gold and metallics, and how they were integrated into the painting rather than just confined to the gilded edges of a frame. So, I incorporated metallic pigments into this new body of work: aluminum, copper, and gold. In many of the paintings on paper, the paint is made with metallic pigments. I found it beautiful to think about a painting that not only reflects back into the room but also changes under different light conditions.



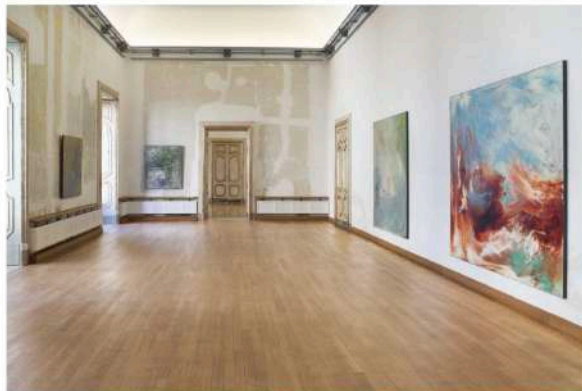
Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay



Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay

Ryan Sullivan: on the archeology of painting

In this conversation, American artist **Ryan Sullivan** discusses the need for exploration through painting and drawing, reflecting on the history of painting on the occasion of his first solo exhibition in Italy at Palazzo Degas in Naples, as part of *Zweigstelle Capitain*, the traveling exhibition format by Galerie Gisela Capitain in Cologne, now in its seventh edition.



Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay

Would you say these works, particularly the paintings, have an archaeological quality?

Yes. I think there's a relationship, maybe to frescoes. Also, I just thought about that looking around in Pompeii and seeing all the layers being unearthed under the pumice. I do think about layers when I'm making a painting and I think about time too. All painting is put together through layers. The difference is that maybe I'm using those layers more in terms of actions on top of actions rather than the traditional approach, which would be to start with a white ground and build glazes and depth through that. Also, the paintings made of resin are made in reverse. They're all made horizontally on the floor, but the resin pieces are made in trays. In the tray, it's more like painting on glass. I'm painting backwards. I'm building layers and light, like the actions: spills come first, and the white, which is behind that, creates the sense of light. You can see in some paintings there's an off-white in the far background. That's the final layer, not the first.

What's the importance of the performative act in your work?

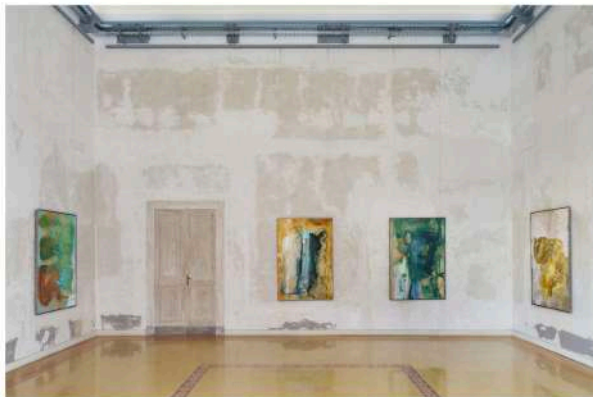
I think painting itself is a kind of private performance, and there's a spectrum. One end of that spectrum might be paintings that come out of public performances, like Yves Klein's, where the result can live on as a canvas but it's not necessarily a painting in the traditional sense. It might just touch on the history of painting or use it as a reference point, but I don't think of it that way. I don't see these works, with their unorthodox materials and layering techniques, as a way to make a painting I haven't seen before, or something new. This brings me back to Jackson Pollock and all the abstract expressionists who were trying to find a whole new language and form of art. I'm interested in all of that. It would be naive for any artist, especially American artists painting abstractly, to think they could separate themselves historically from someone like Jackson Pollock, because you can't.

Juliet Art Magazine

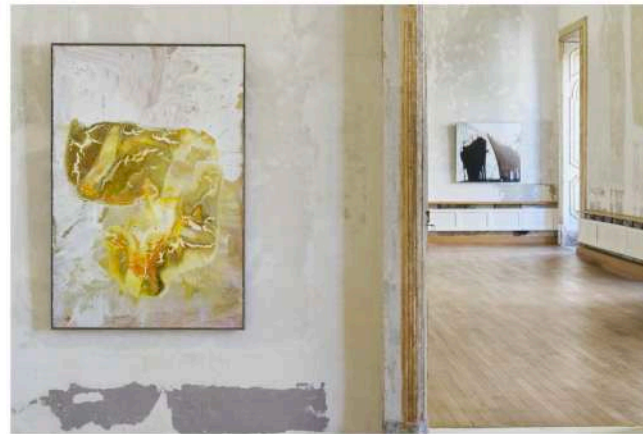
May 21, 2025

By Concetta Luise

[Read the full interview here](#)



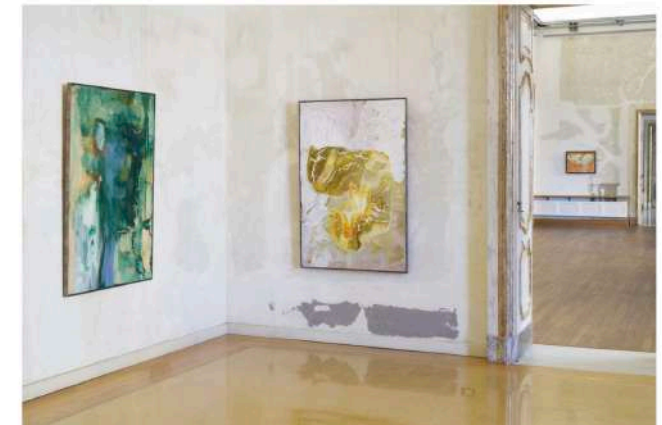
Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay



Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay

Are the expressionist gesture and the mark of the hand set aside when creating your paintings?

The hand is there but I don't want it to be the prominent feature because I think it's probably very hard to find a lot new in that. I'm interested in using paint in a way that resembles a natural-occurring-sort-of phenomenon like sediment, or water, or things that you see in nature and everyday life. I'm not controlling every single drip, it's something that has its own logic that we all know because we've all seen a splash happen on the sidewalk or on the wall or on a windshield and I'm interested in using those things as a lexicon or a language for my painting..



Ryan Sullivan solo show at Palazzo Degas, Napoli, © Ryan Sullivan, courtesy the artist and Galerie Gisela Capitain, Cologne. Photo Alwin Lay

You've always been drawn to American art from the 1950s and 1960s. Were there any other influential moments in your art studies?

Ever since high school, I was really interested in that period. It was something that really excited me. Later, when I went to art school, that interest definitely continued but I also became really into photography. I especially loved street photography, the idea of capturing things quickly, snapping the shutter in an instant. The process of going through a contact sheet and maybe finding an image that captured a raw, unscripted moment of life really resonated with me. With the resin pieces I make now, which dry very quickly, I think I'm still chasing that same idea: can I freeze a moment in time that feels alive? Can I hold onto it? That impulse definitely came from looking at photography early on.

Let's circle back to the beginning of our conversation. You referred to your drawings as "paintings on paper". Why?

I think drawing is more of a mindset than a limitation of materials. In that sense, these works are probably more like drawings than many traditional paintings. They're very much one-offs, not planned but something that just happens. Amy Sillman once told me: «All of my paintings are drawings». With these works, I'm not even sure if they're drawings or paintings: I think they're both. I like working on paper because as I add layers of paint, the water causes the paper to curl and the paint to pool in certain areas. That becomes a catalyst for composition and it forces me to respond to whatever is happening in the moment. I think it's fair to describe them as drawings, because there's also this core desire to search, to explore – a kind of inquisitiveness that's typical of drawing. The paintings in the room are all explorations, and in that sense, I really relate to Amy's words.

MOUSSE Magazine

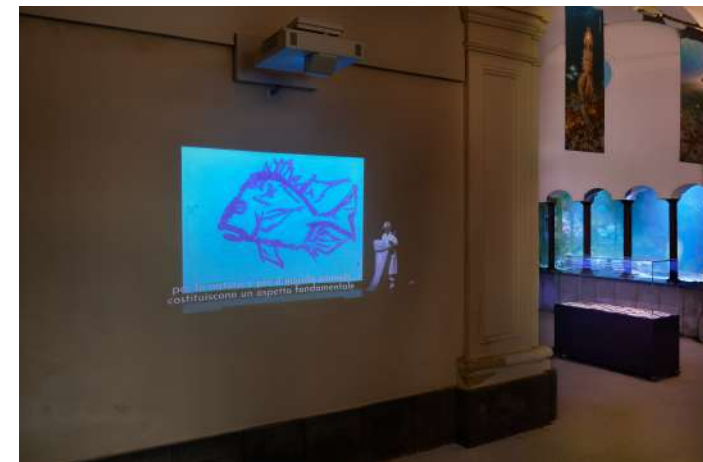
May 14, 2025

Review by Giovanna Manzotti

[Read the full article here](#)

Dressed in blue and azure, Joan Jonas appeared in a crowded room, leaning on a dark wooden cane. A hint of red lipstick marked a thin line on her smile. Her hands moved with the grace of a slender woman, still vigorous at age eighty-eight. While looking for a seat, Jonas started playing a *triccheballacche*, a traditional wooden musical instrument from southern Italy. "I found it here, in Naples," she said to the audience. The sound, recalling the clanking noise that marks the beginning of a folkloric parade, was followed by her reading of some excerpts from the book *The Edge of the Sea* (1955) by US marine biologist Rachel Carson: "The shore is an ancient world, for as long as there has been an earth and sea there has been this place of the meeting of land and water. Yet it is a world that keeps alive the sense of continuing creation and of the relentless drive of life. Each time that I enter it, I gain some new awareness of its beauty and its deeper meanings, sensing that intricate fabric of life by which one creature is linked with another; and each with its surroundings." Jonas's static figure stood out from the fish and mollusks around her—the creatures of the Aquarium of Naples. Founded by zoologist Anton Dohrn in 1874, two years after the opening of the Zoological Station—a center for research on the underwater world of the Mediterranean, in particular the ecosystems and biodiversity of the Gulf of Naples—this is the oldest public aquarium in Italy. Jonas first visited it in 1972, invited by Fabio Sargentini at L'Attico in Rome on the occasion of the Festival of Music and Dance (with Yvonne Rainer, Trisha Brown, Simone Forti, Steve Reich, Charlemagne Palestine, and Philip Glass).

At that time, she was fascinated by the ancestry and mythologies of remote and unexplored spaces, and by humans' relationship to the natural environment. These were recurring motifs in her research, as seen in early-stage performances such as *Jones Beach Piece* (1970) on Long Island, New York, where spectators were invited to stand on a small mud hill surrounded by grassy dunes that the performers used to hide in and emerge from the landscape. A second version of this work, *Delay Delay* (1972), was restaged on the banks of the Tiber in Rome during the aforementioned festival. In the video *Waltz* (2003), shot at Cape Breton Island, Nova Scotia, where the artist has spent most of her summers with her friends since the early 1970s, nature also plays a significant role: images of rocks, cliffs, water, and trees are superimposed on those of everyday objects that have been subtracted from their usual contexts and set as sculptural props in the surrounding woods.



CURA. magazine

May 7, 2025

Review by Caroline Drevait

[Read the online article here](#)

Joan Jonas and Ryan Sullivan



Napoli is the very essence of maximalism. The folklore, the Vesuvio, the southern aesthetics are overloading the city with an energy of chaos and mystery. It's in this context that Joan Jonas and Ryan Sullivan are presenting two solo shows at Zweigstelle Capitain VII, the temporary space of Galerie Gisela Capitain in Naples, located in Palazzo Degas, in the heart of the historic center of the city. The building is a vibrant reminiscence of a grandiose aristocratic space with high moulded ceilings and painted ceramic tiles on its floor, testimonies of the many stories and lives lived.

Joan Jonas, 88 years old, has by now developed an outstanding capacity to transport anyone into her inner world in an instant, even from the busy streets of Napoli. For this exhibition, the iconic pioneer artist from New York is re-staging, in a very personally curated way, the work *Volcano Saga* (1985) alongside site-specific installations, a series of drawings and paintings. The assemblage with wooden display panels reclining against the Palazzo's wall offers layers of reading into the immersive and poetic work and presents the viewer with the depth and pluralism of the artist's complex practice. The lucky few who have been able to attend the opening could encounter Jonas herself reading some extracts from Rachel Carson's *The Edge of the Sea* (1955), one of her central inspirations as well as a literary phenomenon for ecological awareness.

The central work of the show, the film *Volcano Saga*, is inspired by Icelandic mythology and stars Tilda Swinton in a love story, with her enigmatic aura hovering around eruption scenes and special effects. The film conveys all sorts of emotions in a subtle and delicate way. As the slightly faded images unfold, projected on the wall, the magic of Jonas' fascination for the resilience of nature and animals starts to make sense. As her peer Donna Haraway says in *Storytelling for Earthly Survival*, "It matters what stories make worlds, what worlds make stories," and Jonas couldn't offer us a more sensible and clever interpretation of the consciousness of the living world that surrounds us.

The exhibition continues at the Stazione Zoologica Anton Dohrn, a biological research institute built in 1847, also hosting the Napoli's aquarium with an architecture frozen in time as it remains unchanged today. In this quirky off-space with tacky blue lights, Jonas presents her celebrated fish drawings, in comparison with a selection made by Jonas herself of scientific watercolours from the Historical Archives. The drawings seem to be floating around the almost decaying aquariums. A handwritten note, "They Come to us Without a Word", the title of her Venice Biennale exhibition in 2015, echoes the silence of the fishes around. An eerie experience that invites us to go inward and meditate on climate, nature and where the obsession of Jonas with this recurring subject lies.

Finally, this presentation reminds us that movement in Jonas' work is omnipresent and intuitive, a heritage of her earlier performance work, as well as the practice of re-staging, intending to go back to a piece and revivify the work. In the exhibition, we find movement embodied through the installation, giving a lively spatial geometry to the room. But we also find movement in the practice of drawing and watercolour, which bridge seamlessly to Ryan Sullivan's dynamic and luminous abstract paintings presented in the next room.

Sullivan's work captivates the viewer as one dives into the complex images evoking nature, movement and forces. The paint is indeed whirling against the canvas and ends with the frame, as if to highlight the contrast between restraint and uncontrollable wilderness. There is a tender touch and a profoundness to those landscapes created with an urban as well as earthy and even oceanic palette. Reinterpreting nature, the multi-layered images intertwine perfectly with Jonas' narratives, with Napoli as a theatrical background brimming with mysteries and wisdom.



GALERIE GISELA CAPITAIN

Il Foglio Arte

April 25, 2025

By Carlo Antonelli

Joan Jonas, 88 anni, è una pioniera. Ma non nel senso di portatrice di una visione del futuro nelle arti visive e performative mentre era all'inizio della sua creazione, gli anni Sessanta leggendari a New York City... certo, anche quello. Ma la Jonas è pioniera nel senso yankee originario, quello della fondazione del paese nella seconda metà dell'Ottocento. Impossibile non immaginarla con un fucile a fianco, vestito a quadretti e stivaletti, mentre osserva la frontiera. John Ford, insomma. Ma ormai anche Cormac McCarthy. Aspettavo una vecchietta buona buona rattristata dalla malattia del suo amatissimo cane che aveva dovuto lasciare a New York, ho incontrato una furia, severa e precisissima, esigente anche e soprattutto con se stessa. Ci vediamo a Napoli nella galleria di Gisela Capitain, mentre sta approntando la performance che farà quella sera stessa, la lettura di un testo all'Acquario di Napoli. La mostra in galleria è un acrobazie filologicamente 80's che ruota intorno a un celebre lavoro di questa Pioniera con la colt sempre carica, un lungo video intitolato "Volcano Saga", con una giovanissima Tilda Swinton. Joan si presenta in tempo ma dice di essere un po' acciaccata. Propongo senza problemi di spostare al pomeriggio. Rifiuta. Ma perché? Un riposino postprandiale e poi fresca e pronta. No. L'appuntamento è stato fissato e quello è.

Cocciuta. Viene dalla seconda visita al Museo di Capodimonte. Vorrebbe andare prima della performance a vedere le Catacombe. Ma va. Mi metto di traverso, facendomi premettere che nel caso si sarebbe andati insieme, con un'autista a prenderci e a portarci all'ingresso, senza fare un passo. Storce il naso. E vuole iniziare la conversazione, sbrigativa. Da risposte secche, taglienti, con gli occhi aguzzi. Si stacca se sbaglia anche dettagli. E' lì, al bar del Saloon, unica donna a non piegarsi ai maschi. Si fa rispettare in modo spietato. Stringe i denti. Compie il suo dovere (che si è autocomposta) e poi se ne va sfinita. Ricevo mentre sto nella mia locanda un messaggio verso le tre e mezza che mi chiede se voglio raggiungerla in albergo. E' improvvisamente amabile. Prendiamo il tè. Sta cercando di mettere una pezza ma non è necessario. Mi ero molto divertito lo stesso a cercare di incontrare un pezzo della storia degli Stati Uniti, come quella che leggevo da piccolo con la coppia di pionieri di Grant Wood in copertina. Il marito, se vi ricordate, porta un forcone, altro attrezzo arma ideale per la Jonas. Mi chiede se ho piacere di accompagnarla in auto mentre si reca alla performance. Certo. Finiamo dentro un'impossibilità di acquari, con pesci di ogni genere, che lei da sempre adora, dipinge, disegna, ecc. Un filo in civiltà qui, ma pazienza. La lettura è bellissima. E via a piedi (lei ha un bastone per aiutarsi, non so se temporaneo o no, in ogni caso trotta). Al ristorante mi vuole al suo tavolo, di fronte a lei. Al tavolo solo signore. "Sospira"? No. Mi fissa, è estremamente gentile. Teme di aver



Joan Jonas, Zweigestelle Captain III, Palazzo Degas, Napoli. Foto Alwin Lay

JOAN JONAS, SOPRAVVISSUTA NELLE TERRE DELL'AVANGUARDIA

Gli anni Sessanta a New York e la sensazione di stare sull'orlo di qualcosa che sta per accadere. Una gran lettura a Napoli e una chiacchiera sulla spiaggia

esagerato? Le sto simpatico? Mah. Confessa di avere un aereo alle sei, quindi sveglia alle quattro. La scorgiura di andare via senza salutare nessuno. Poi qualcuno si occuperà di dire la verità e tutti capiranno. No. Ha voluto salu-

della stessa lunga giornata. All'inizio l'ho invitata a tornare bambina, al posto dove il mare incontra la terra. "Si chiama spiaggia. Vivevamo a Long Island, vicino al mare. Sai, in assoluto, a New York era tutto molto più tranquillo,

più vuoto, più bello rispetto a ora. Poi hanno costruito una marea di nuovi edifici. Era una città bellissima. Mi piace ancora, devo dirlo, moltissimo. Vivo a Mercer Street. Nella stessa area abitano da molto tempo altri artisti interessanti. Perché alla metà degli anni Sessanta finalmente gli artisti potevano comprare loft, economici e usarli come studi. Erano vecchie fabbriche. Si poteva intuire, perché c'erano dei minuscoli chiodini sparsi sul pavimento, sai, cose così. Se ne erano già andati via quando ci siamo trasferiti, era tutto svuotato. Insomma, lì abbiamo comprato. Uno dei comprava loft e poi li rivendeva agli artisti era George Matunas di Fluxus". La Jonas è chiaramente una seccchiona. "Ho approfondito storia dell'arte e scultura, e ho frequentato molti corsi. Poi ho seguito

workshop con tutti i danzatori. Trisha Brown, Yvonne Rainer, tutti. Era anche una comunità piccola e le persone erano davvero coinvolte, tipo Richard Serra (sostanzialmente suo partner di una vita, ad), tutti gli artisti visivi. Anche quello era il mio mondo. Era emozionante, perché si era proprio sull'orlo di qualcosa che stava per accadere". Le chiedo se ha ricordi o meno della ora, una domanda un po' così. "Cosa intendi con 'hai ricordi'? Non penso a questo genere di cose. Facciamo così, ok?"

Ha sempre usato oggetti. Ovvunque. "Penso a come usarli. In effetti, ora sto passando a una nuova fase. Ho appena fatto una mostra a New York con oggetti che avevo creato. Galleggiano, sai?". Sei una donna tosta. "Non lo so, chiedo agli altri, io non posso dirlo". E pensi sia stato necessario essere così perfettamente determinata, quando hai iniziato come artista donna? Avevi bisogno di una forza per rompere il soffitto di vetro? "Sì, serve energia e determinazione, ma sei coinvolta. Non è che, all'improvviso, ti serve questa forza. Non è un'energia diversa da quella degli altri. Uomini e donne lavoravano tutti duramente e si conoscevano, quindi non si era separati". Come fai tu. "Sì, lavoro duramente". Eri un'amante appassionata? "Cosa?". Sei stata un'amante forte, diciamo. Non ti sei mai sposata, vero? "No, in realtà sono stata sposata due volte". Con chi? "Non voglio parlarne. No, cioè, il mio primo marito era Jerry. Jerry Jonas. Jonas è il mio cognome da sposata". Non vuoi dire il tuo cognome da nubile. "Esatto, non ora, non per l'intervista". Hai sempre voluto avere un avatar o un doppio, una figura alternativa di te. Era qualcosa che sognavi anche da bambina? Essere più persone. "Non direi. Non era esattamente così". Esci la sera? "Vedo molte persone". Uscivi molto... ah, ancora adesso? "Sì, lo faccio". Non lo, c'è qualcosa in te ora, non so se sei sulla difensiva o se sei stanca o... "Sono stanca. Sì, scusa. Sono estremamente stanca". Non preoccuparti. Nemmeno io ce la faccio più, sono stanco anch'io. Non ti preoccupo. Pensi mai che a un certo punto tutti gli esseri umani moriranno sulla Terra e finalmente tutti gli animali, i pesci e le cose saranno libere? "Cosa vuoi dire?". Ripeto la domanda. "L'umanità è molto distruttiva e crudele e naturalmente sono coinvolta nel pensare all'ambiente. Non possiamo farne a meno". Joan, sei una brava ragazza? "Non lo so". E dove sei cattiva? "Cosa?". Dove sei una ragazza cattiva? "Probabilmente nella mia vita sono stata cattiva". Dai, come tutti. "Devo parlare di questo ora con te? Non so come parlarne. E' una domanda strana". Voglio capire se lo sei. "Non sono una persona completamente buona. Ok, è tutto adesso". Direi di sì. Sei una guerriera, è quello che sei. Lo so. Io, non l'ho capito all'inizio. Sei una guerriera molto forte. "Beh, grazie. E comunque sì".

Saluta e va. Joan Jonas: un Dna che sarebbe bene incapsulare per sempre, fondamentale per la sopravvivenza del genere umano.

Carlo Antonelli

a tu per tu



l'opera

Nel 1966, Richard Artschwager ha realizzato la prima di una lunga serie di sculture che riproducono segni di punteggiatura presi in prestito dal linguaggio scritto. Alcune sono a misura d'uomo, altre sono collocate su piedistalli e altre ancora assumono la forma di rilievi scultorei a parete. Realizzati in legno o in formica, combinano elementi dell'arte concettuale del minimalismo, del surrealismo e del pop. Artschwager sceglie segni associati al ruolo emotivo del linguaggio. Umoristici e dotati di una certa sensualità, punteggiano letteralmente lo spazio espositivo. Nonostante siano stati trasformati in oggetti fisici totalmente avulsi dal loro contesto linguistico originale, non hanno perso il loro potere esclamativo. In questo modo l'artista trasforma lo spazio in una voce anonima che, in qualche modo, coinvolge tutti.

Richard Artschwager, Cumer, 1992
Acrilico, legno, formica e acciaio cromato. 36,2 x 91,4 x 11,4 cm
Edizione di 30 esemplari
Artists Rights Society (ARS), New York. Foto Rob McKeever

Il Foglio Arte

April 25, 2025

By Carlo Antonelli

Joan Jonas, 88 years old, is a pioneer. But not in the sense of being a visionary of the future in the visual and performance arts when she began her work, during the legendary 1960s in New York City... well, that too. But Jonas is a pioneer in the original Yankee sense, like the founding of the country in the second half of the 19th century. It's impossible not to picture her with a rifle at her side, in a checkered dress and boots, gazing at the frontier. John Ford, basically. Or now even Cormac McCarthy. I was expecting a sweet old lady, saddened by the illness of her beloved dog she had to leave behind in New York. Instead, I met a force of nature — stern and precise, demanding above all with herself. We meet in Naples at the gallery of Gisela Capitain, while she's preparing the performance she'll present that same evening — a reading at the Naples Aquarium. The exhibition in the gallery is a philologically 80s-style accrochage centered on a famous work by this Pioneer with a forever-loaded Colt: a long video titled *Volcano Saga*, starring a very young Tilda Swinton. Joan arrives on time but says she's feeling a bit banged up. I offer without hesitation to postpone to the afternoon. She refuses. But why? A little post-lunch nap, and then fresh and ready. No. The appointment was set, and that's that. Stubborn. She just came back from her second visit to the Capodimonte Museum. She'd like to visit the Catacombs before her performance. But come on. I push back, making her promise that, if anything, we'd go together, with a driver picking us up and dropping us off right at the entrance—without taking a single step. She frowns. And wants to start the conversation—briefly. She gives short, sharp answers, with sharp eyes. She gets annoyed if I get even small details wrong.

There she is, at the Saloon bar, the only woman who doesn't bow to the men. She earns respect mercilessly. Grits her teeth. Fulfills her duty (self-imposed), and then leaves, exhausted. Around 3:30, while I'm at my inn, I get a message from her asking if I'd like to come by her hotel. Suddenly, she's charming. We have tea. She's trying to patch things up, but it's not necessary. I had already enjoyed myself trying to meet a piece of American history—like the ones I read about as a kid, with the pioneer couple on the cover of a Grant Wood book. The husband, if you remember, holds a pitchfork—another perfect tool-weapon for Jonas. She asks if I'd like to ride with her to the performance. Of course. We end up inside a surreal aquarium experience, with fish of all kinds—something she's always loved, painted, drawn, and more. A bit captive here, but oh well. The reading is beautiful. And off we go on foot (she has a cane to help her—don't know if it's temporary or not, but she keeps a brisk pace). At the restaurant, she wants me at her table, seated across from her. Only women at the table. "Suspiria"? No. She looks at me, extremely kind.

Does she worry she may have gone too far? Does she even like me? Who knows. She admits she has a flight at six, so she'll be up at four. I beg her to just leave without saying goodbye to anyone. Someone will explain later, and everyone will understand. No. She insisted on saying goodbye to everyone, one by one. Right to the end. It becomes clear that, incredibly, Jonas still fears a raid by bandits who might loot her caravan—laden with just a few things (equipment for filming and painting, a handful of objects, and nothing more)—the things that have allowed her to survive in the distant lands of the avant-garde. And that it might happen again. She's the kind of person who looks up at the sky not to admire wispy clouds against the blue, but to see if rain is coming. There were five of us left. We gently steered her toward the car.

Il Foglio Arte

April 25, 2025

By Carlo Antonelli

Cut. Let's go back to the late morning of the same long day. At first, I invited her to return to her childhood, to the place where the sea meets the land. "It's called the beach. We lived on Long Island, near the sea. You know, absolutely, New York was much quieter, emptier, and more beautiful back then than it is now. Then they built a whole lot of new buildings. It was a beautiful city. I still like it, I must say, very much. I live on Mercer Street. Other interesting artists have lived in the area for a long time. Because in the mid-'60s, artists could finally buy cheap lofts and use them as studios. They were old factories. You could tell, because there were tiny nails scattered on the floor; you know, things like that. They had already moved out when we moved in, it was all emptied out. So, we bought them. One person who bought lofts and then resold them to artists was George Maciunas from Fluxus." Jonas is clearly a real scholar. "I studied art history and sculpture, and I took many courses."

Then I took workshops with all the dancers. Trisha Brown, Yvonne Rainer, everyone. It was also a small community, and people were really involved, like Richard Serra (essentially her lifelong partner; editor's note), all the visual artists. That was my world too. It was exciting because we were right on the edge of something that was about to happen." I ask her if she has memories of it or not (now that I read it, a bit of an odd question). "What do you mean by 'memories'? I don't think about that kind of thing. Let's do this, okay?" She's always used objects. Everywhere. "I think about how to use them. In fact, now I'm moving into a new phase. I just did a show in New York with objects I had created. They float, you know?" "You're a tough woman." "I don't know, ask others, I can't say it myself." And do you think it was necessary to be so perfectly determined when you started as a female artist? Did you need strength to break the glass ceiling? "Yes, it takes energy and determination, but you're involved. It's not like you suddenly need this strength. It's not an energy different from others. Men and women all worked hard and knew each other; so we weren't separate." Like you. "Yes, I work hard."

Were you a passionate lover? „What?" You were a strong lover; let's say. You never married, right? "No, actually, I've been married twice." To whom? "I don't want to talk about it. No, I mean, my first husband was Jerry. Jerry Jonas. Jonas is my married name." You don't want to say your maiden name. "Exactly, not now, not for the interview." Have you always wanted to have an avatar or a double, an alternative figure of yourself? Was it something you dreamed of as a child? Being more than one person. "I wouldn't say that. It wasn't exactly like that." Do you go out at night? "I see a lot of people." You used to go out a lot... oh, still now? "Yes, I do." I don't know, there's something about you now, I'm not sure if you're defensive or tired or... "I'm tired. Yes, sorry. I'm extremely tired." Don't worry. I'm tired too. I didn't sleep well last night. Don't worry. Do you ever think that at some point all humans will die on Earth, and finally all the animals, the fish, and everything will be free? "What do you mean?" I repeat the question. "Humanity is very destructive and cruel, and of course, I'm involved in thinking about the environment. We can't avoid it." Joan, are you a good girl? "I don't know." And where are you bad? „What?" Where are you a bad girl? "I've probably been bad in my life."

Come on, like everyone else. "Do I have to talk about this with you now? I don't know how to talk about it. It's a strange question." I want to understand if you are. "I'm not a completely good person. Okay, is that all now? I'd say yes." You're a warrior; that's what you are. I know. I didn't get it at first. You're a very strong warrior. "Well, thank you. And anyway, yes." She says goodbye and leaves. Joan Jonas: A DNA that should be encapsulated forever; essential for the survival of humankind.

Flash Art Italia

April 18, 2025

By Marta Federici

[Read the full interview here](#)

Flash Art Italia

• Istantanee

18 Aprile 2025, 12:04 pm CET

Lavorare nel tempo presente: Joan Jonas

di [Marta Federici](#)

La pratica di Joan Jonas ha portato un fondamentale contributo alla ricerca artistica internazionale degli ultimi decenni. Dai primi lavori della seconda metà degli anni Sessanta a oggi, Jonas ha tracciato una traiettoria personalissima attraverso linguaggi e forme espressive, facendo del desiderio di sperimentazione una forza motrice verso l'apertura di spazi di esperienza, visione e percezione, che conducono dall'apparentemente manifesto e quotidiano verso un altrove. La sua produzione ha aperto dialoghi tra ambiti disciplinari diversi, portando le arti visive in relazione con la letteratura, la musica, il teatro, la danza, in un processo di continua messa in gioco del già fatto, del percorso compiuto. *Volcano Saga* (1985-2011) è un'opera che testimonia in modo esemplare questo metodo di lavoro in perpetua evoluzione, che sembra trovare il suo senso compiuto nella zona sfuggente che segna il passaggio da una cosa all'altra, nello spazio di risonanza tra elementi e rimandi. Ispirandosi a una leggenda medievale islandese, l'opera – inizialmente elaborata come performance nel 1985 e in seguito ulteriormente sviluppata attraverso il video (1989) e in forma di installazione multimediale (1994/2011) – si inserisce nella complessa ricerca di Joan Jonas sulla narrazione ed è presentata per la prima volta a Napoli – in occasione della settima edizione di Zweigstelle Capitain – con una mostra personale dell'artista nella sede temporanea della Galerie Gisela Capitain, presso C.A.S.A. (Centro delle Arti della Scena e dell'Audiovisivo di Napoli) a Palazzo Degas. La mostra si estende con un secondo nucleo espositivo presso l'Acquario-Stazione Zoologica Anton Dohrn, sul lungomare di Chiaia, dove è allestita una selezione di *Fish drawings* (2013), una produzione che racconta altri aspetti centrali del lavoro dell'artista: la pratica del disegno e l'osservazione dell'ecosistema marino. L'intervista che segue, avvenuta a marzo 2025 contestualmente all'apertura al pubblico dei due spazi, discute alcuni dei temi cardine del percorso pioniero di Jonas, a partire dalle opere esposte. Le parole di Jonas approfondiscono in particolare la sua ricerca sul testo, il processo di stratificazione alla base di molti suoi lavori, il rapporto tra artista e pubblico, la relazione tra corpo umano e paesaggio, portando in evidenza con puntualità il necessario collocarsi dell'arte nel tempo presente.



1 2 3 4 5 6 7 8

Veduta dell'installazione *Volcano Saga*, 1985 / 1994. © Joan Jonas/Artists Rights Society (ARS), New York. Courtesy l'artista e Galerie Gisela Capitain, Colonia. Fotografia di Alwin Lay.

Flash Art Italia

April 18, 2025

By Marta Federici

[Read the full interview here](#)

The practice of Joan Jonas has made a fundamental contribution to international artistic research in recent decades. From her early work in the second half of the 1960s to the present, Jonas has traced a highly personal trajectory through languages and forms of expression, making the desire for experimentation a driving force toward opening up spaces of experience, vision and perception, leading from the seemingly manifest and everyday to an elsewhere. His production has opened dialogues between different disciplinary spheres, bringing the visual arts into relationship with literature, music, theater, and dance, in a process of continuous questioning of the already made, the accomplished path. Volcano Saga (1985-2011) is an exemplary testament to this perpetually evolving method of working, which seems to find its accomplished meaning in the elusive zone that marks the transition from one thing to another, in the space of resonance between elements and references. Inspired by a medieval Icelandic legend, the work - initially elaborated as a performance in 1985 and later further developed through video (1989) and in the form of a multimedia installation (1994/2011) - is part of Joan Jonas's complex research on storytelling and is presented for the first time in Naples - on the occasion of the seventh edition of Zweigstelle Capitain - with a solo exhibition of the artist's work in the temporary venue of Galerie Gisela Capitain at C.A.S.A. (Center for the Arts of the Scene and Audivisual Naples) in the Palazzo Degas. The exhibition is extended with a second exhibition nucleus at the Acquario-Stazione Zoologica Anton Dohrn, on the seafront at Chiaia, where a selection of Fish drawings (2013), a production that recounts other central aspects of the artist's work: the practice of drawing and the observation of the marine ecosystem, is on display. The following interview, which took place in March 2025 at the same time as the two spaces were opened to the public, discusses some of the pivotal themes of Jonas's pioneering journey, starting with the works on display. In particular, Jonas's words delve into his research on text, the layering process underlying many of his works, the relationship between artist and audience, and the relationship between the human body and the landscape, bringing into sharp focus the necessary situating of art in the present time.

Marta Federici: I would like to start by asking you some questions about Volcano Saga, a work that you developed and first presented as a performance in 1985. My first question then is about the historical moment in which the work was born. The 1980s was a decade that followed, showing a different character; the experiments with mediums and languages that marked the art scene of the 1960s and 1970s. By 1985 you had already been working for almost two decades and had made many works that are now milestones in the history of contemporary art. I wanted to ask you how do you remember that time, what were the interests and reflections that guided your research at that time?

Joan Jonas: In the 1980s I carried on my research as the art world was changing. Suddenly there was much less interest in the kind of work I was doing, in the language of video and performance. There was a return to painting and sculpture, after many artists in the 1970s had explored new technologies through their practices. When there was this change in direction, I had fewer opportunities to present my work in public, but I continued to research and experiment on my idea of how to develop a narrative through the form of video or performance. Before Volcano Saga, I was working on Seamus Heaney's translation of a medieval Irish poem, Sweeney Astray: A Version from the Irish [1983, ed.] Starting from that text I developed an important work, although it has not been exhibited anywhere lately. At the same time I started Volcano Saga, the two pieces overlapped. This was my personal trajectory, parallel to that of the art world, during the 1980s. I was working with myths and fairy tales.

MF: Volcano Saga is a follow-up work to your first trip to Iceland. You have traveled a lot throughout your life, and some trips marked very important moments in your artistic practice and research. I am thinking of your trip to Arizona in the second half of the 1960s or to Japan, where you bought your first camera, in 1970. I wanted to ask you why you decided to visit Iceland and what you remember about that first visit.

JJ: I was attracted to Iceland because a friend of mine had told me that the Icelandic sagas were beautiful. So I decided to read them. I was always looking for a new source for my work, fiction or nonfiction. I was interested in exploring different forms of writing: fairy tales, sagas, the novel, myths. I read many Icelandic sagas and chose the only one of those I know of that is about a woman, the Laxdæla saga [c. 1245, ed.] I was brought to Iceland by the literature as well as the landscape. I had just finished reading the Irish poem, Sweeney Astray, so I was also reflecting on the relationship between Ireland and Iceland. You know, there were a lot of ships going back and forth between these two islands, there is a proximity. I thought it was interesting to move my research to a neighboring area, influenced by Irish poetry. It seems that some Irish monks inhabited Iceland, when the island was beginning to be colonized by Scandinavian people. Their presence had a huge influence on the development of local literature. At the time I was friends with Steina Vasulka, an artist who works with video. Steina is originally from Iceland and was living in the Southwest with Woody Vasulka at that time. She called me and told me she was going away and asked if I wanted to go with her. I had just gotten a scholarship from the government, so I said yes. That's how it all started. I went to Iceland with Steina, explored the landscape with her and observed it. She had also involved another guy, a painter, in the trip. We drove along the southern coast. It all started that way.

MF: How long did you stay for?

JJ: That time with Steina, I stayed about two weeks. I never lived in Iceland, but as I continued to work there, over the years I spent quite a bit of time there, I mean comparatively speaking. I spent a lot of time doing research, exploring that incredibly beautiful territory.

MF: As you said, to make Volcano Saga, you decided to work on the only Icelandic saga with a female protagonist.

JJ: That's right. The only one of those that I know of.

MF: As you mentioned, this was not the first time you found yourself working in relation to a text. The relationship with books and literature has been present in your work from the very beginning, from before the 1980s. For example, you used Borges' writings in the solo version of Mirror Piece that you presented in 1969. In the 1970s, in The Juniper Tree (1976) you confront a fairy tale by the Brothers Grimm. I'd like to know more about the way you work with text and in particular the way you approached the Laxdæla saga to develop Volcano Saga.

JJ: When I approach a text, any text, first of all I read it several times. First I need to absorb it and analyze it. Then I look at the structure of the text. In the poem Laxdæla saga, there are four marriages, four moments, so I used a structure divided into four different parts in the video. As you can see, the woman wringing a cloth with her hands marks the beginning of each part. There are four marriages, four husbands, four situations. I did not deal with the last marriage, the narrative is a bit brutal, I did not want to deal with that aspect. My work takes shape as I rehearse, experiment. In this case, I collaborated with other people on the script. A lot of work was put into the script, although some of it I didn't use later. And in a way it went like that because I had never written a script before. I improvise, I take notes, and then I put things together. And I film them. Obviously because of the script, I became much more familiar with the content. I presented the performance, meanwhile I was developing the video, I was working with the same material. It's a bit chaotic, the work is layered in different levels. In the installation there's the performance footage, there's the landscape footage made in Iceland, and so on. It's a lot of different elements, made at different times and then put together. The projections are organized in three places. The main projection, the most important projection in the installation, is the video with Tilda Swinton and Ron Vawter - within it another important aspect is the special effects. The projection on the side wall, was added later. Even there you can see the woman wringing out the cloth.

MF: I wanted to ask you a question about this way you work, layering, often returning to works that have already been presented that you develop further through a process of translation from one language to another. An important moment in this regard is marked by your first retrospective at the Stedelijk Museum in Amsterdam in 1994. On that occasion you decided to create a series of installations, which reworked some performances you had made in previous years. Volcano Saga, in its installation form, also originated in that context. I wanted to ask you why you decided to create those installations at that time? Could you tell me about this translation process of yours?

JJ: In 1994 I was invited by the Stedelijk to do an exhibition, so I asked myself: what can I show? The curator was Dorine Mignot. I really had to figure out how to deal with that invitation, how to put my work in a room, in practice. It took many conversations with her and several months of work, we put all my props on the floor and we were saying to each other - we can set up this element like this, we can do this other thing like this. It was a very long process. I wanted to do it because you know, the kind of performance I was doing at the time had a very small audience. Maybe I would spend a year fine-tuning something, working on something, and then the work would be seen by so few people. I wanted more people to be able to see my work, and one of the ways to achieve that was to find a different form that could stay. It had to be something that didn't end in one night. I was not attached to the preciousness of the performance. Although I undoubtedly feel a participation when it happens and experience that specific sense of time. I love the magic of performance, but I was not attached to the idea of that precious moment. At that time I was working with different languages and formats, concatenating them: video, performance, installation, drawing. The work could happen at any time, it could take another form.

MF: I was wondering if some of the people who had attended your performances in previous years then saw the installations in that exhibition.

JJ: Sure.

MF: And what was their reaction? I mean, what did they say to you?

JJ: Some of the first visitors to the Stedelijk, they said, "We missed your presence in the work, live." But you know, frankly I don't know what to say. When you go to a city, it's the same audience that goes to see performances or exhibitions... So for me the point was not to think of a different audience. However, I finally found a solution for what I was looking for. It took me several years. The first installations at the Stedelijk were very simple, there was only one projection, they were very basic set-ups. What you see today is a much more elaborate work.

MF: Because you kept adding elements.

JJ: Or developing them, yes.

MF: I have a question that I am very curious about. The volcano is a presence that returns several times in your work. It had already appeared in Mirage (1976-2019), for example, both in the performance version and in the installation there are projections of volcanic eruptions. And then I was also thinking about the large conical elements that appear in several of your works, I would say that they seem to recall in a symbolic way the shape of the volcano.

JJ: I actually started working with cones long before volcanoes, back in the early 1970s. When I was confronted with that kind of element, sometimes I was simply interested in making a piece about the form. For example, I did a performance piece exploring the cone form, investigating the dynamics of vision, the shifts in perspective. The cone is an element that can be used in many ways. Then a precise relationship between the volcano and the cone also emerged, for sure.

MF: And when did your interest in volcanoes start and why?

JJ: In the 1970s, when I was working on Mirage, thanks to the cone I got the idea of the volcano. So I wrote to the film company in Washington, D.C., and they sent me a whole film of an erupting volcano, about five minutes long, and said I could keep it. It was an unusual gesture, which I did not expect. No one would do that now. There was a lot more sharing at the time. I received this 16mm film of an erupting volcano and put it inside Mirage. In that work I was jumping up and down and dancing in front of the projection. I did not edit the eruption film, I left it as it was and show it like that.

GALERIE GISELA CAPITAIN

MF: I was wondering, is there a connection between the volcano and the female body for you?

JJ: Not directly. I mean, I never put it in those terms. The point for me is to be in contact with that energy. It's about energy, that's the connection. The energy of the body and the energy of the physical world.

MF: Going back to the Volcano Saga video with Tilda Swinton and Ron Vawter, in the very first few minutes, there is you looking at the camera and addressing the viewer directly, you tell about being in a car accident while you were driving you are blown off the road, by the wind. As you are talking in the background you hear the sound of a strong wind and you see two hands trying to hold a newspaper that has been flapped by gusts of air. Of course, I couldn't help but think of your 1968 film, *Wind*.

JJ: I didn't really want to refer to that film, however, wind has always been a part of my work from that time on. For example, whenever I'm in Canada and it's very windy, I put on my costume, go out, position the camera, and the wind moves my body, moves my clothes, moves things. It's very interesting, it's like a co-producer -- it's part of my work, the wind.

MF: Again in that early part of the video, speaking into the camera, you place the narrative of the incident in the present and then say that the story the viewer is about to see-the narrative inspired by the Laxdæla saga-is instead a thousand years old. I wanted to ask you how your work relates to time. In the sense, how is this narrative or more generally the narratives you create situated in time for you?

JJ: I would say that in general, in my narratives, everything happens in the present. Yes, definitely in the present. When I create work that is inspired by the past, I don't try in any way to reconstruct the past, that's because I think strong ideas persist. They exist in the present. We have a similar relationship with ideas. What intrigued me about Iceland is that it has a cultural tradition where sagas are very much alive. I am very interested in this kind of folk writing that emerges from a culture. At that time, I was doing research on early forms of the novel, on poetry-with Sweeney Astray-and even earlier on the fairy tale. The fairy tale is a very flat, two-dimensional narrative. Sagas, on the other hand, are about real people. So, the content is different and generates different involvement. What I really like is that Icelanders, when I meet them and talk to them, they talk about the characters in their sagas as if they were still alive and living down the street. Because they know where they lived. I'm very interested in that possibility of juxtaposition.

MF: I have a couple more questions about the second part of the exhibition you are presenting here in Naples. Your work traverses different kinds of landscapes, and in this case, with this exhibition, you go from the volcanic landscape to the sea. You set up a selection of your Fish Drawings in the building of the Stazione Zoologica Anton Dohrn, the historic aquarium in Naples, founded in 1872. Drawings of fish and other animals accompany and run through many of your works, very often as the result of an action that takes place live, in front of an audience. It seems to me that this drawing practice of yours is often characterized, I would say, by two aspects: speed of execution and repetition. I wanted to ask you if you would like to tell me more about the way you explore drawing in your work.

JJ: The way I have worked with drawing over the years is varied. For each work I look at content and structure, the drawing becomes a reference and part of the work. Therefore the process and the result are always different. For example, the drawings of the maps that are part of the installation in Volcano Saga-the maps of Iceland-were not made during the performance. I made them at a different time. All the other drawings you see in the room, however, were made during the performance. The drawings on display at the aquarium are watercolors, they are not made in a performance context. This is another way I work with drawing, these works are not done quickly. I draw quickly when there is an audience, because I am interested in understanding how drawing relates to the presence of the audience. That is, how that condition changes the drawing or influences it. So, those kinds of drawings have to do with that specific aspect and structure different parts of the performance. My drawings may seem eclectic, but it's precisely because they refer back to elements of the work that they relate to - and that's what gives them uniqueness. But I also do watercolors and create images by painting and drawing, which also interests me. This kind of work happens in my studio. Sometimes it takes me a long time.

MF: And would you say that this practice of drawing is also a kind of meditative practice for you?

JJ: Actually, no. But it is a form of concentration. I mean I have to concentrate totally on drawing. When I draw quickly, it also becomes a bit of a ritual. In a work called Reanimation [2010-2013, Ed], I draw live in relation to the music that Jason Moran is playing. I draw birds, as fast as I can. I move in this way, quickly, because I am in relation to his music. That's why I was saying, every situation is different.

MF: One last question. With your work you have brought to the forefront an ecological concern that speaks to the fragility of our ecosystem, the ecosystem of which we are a part. I wanted to ask you if you would like to say something about your approach to political engagement in the context of art practice. What place does this aspect occupy in your work?

JJ: I think my work exists in the present, and to work in the present, I want to be aware of everything that is going on. I don't isolate myself, I want to be aware of the political situation. I don't necessarily use it in my work, but it affects my feelings. Every moment is different. Now there is a terrible political situation ... As an individual, I can't change it, but I can reflect it in some way, also because of the other people I am in dialogue with. I can't explain it precisely. For me, this relationship arises in a very, very subtle measure. Not direct, you know. It's a feeling that -- I still can't say. It's different for each person. Have I answered your question?

MF: I think so, yes. I thank you very much. Thank you for taking the time to have this conversation.

La Repubblica

March 24, 2025

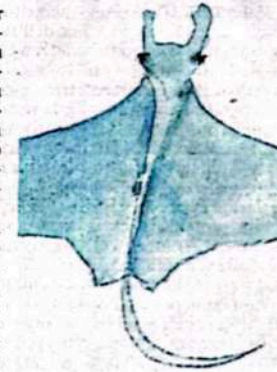
By Renata Caragliano

di RENATA CARAGLIANO

È una signora dell'arte di 89 anni Joan Jonas, la visionaria artista americana considerata una pioniera della video arte e della performance, che è a Napoli su invito della galleria Gisela Capitain. «Ricordo del mio breve soggiorno in città nei primi anni Settanta - dice - dei cavallucci marini visti nell'Acquario della Stazione Dohrn. Venni soprattutto per conoscere uno dei più antichi acquari, poi sono ritornata in occasione dell'apertura del Museo Madre nel 2005». Così Jonas, a distanza di più di cinquant'anni, rea-

lizza il sogno, per così dire, di poter esporre all'interno degli spazi della Stazione Zoologica Anton Dohrn, l'unico acquario del 19° secolo che ancora conserva la propria struttura originaria. Inaugurazione oggi dalle 18 alle 20, con un progetto espositivo condiviso con quest'antica istituzione e promosso dalla galleria Gisela Capitain.

Nell'Acquario di Napoli Jonas ha dato vita ad un palinsesto visivo che guida lo spettatore in un magico viaggio sottomarino, abitato da una moltitudine di figure acquatiche. «Mi hanno autorizzato - continua Jonas - a riprodurre alcune stampe e disegni del loro archivio storico che raffigurano tante meravigliose creature del mare, a cui ho



Una delle opere di Joan Jonas

Il mondo sottomarino di Jonas alla Dohrn

aggiunto alcuni dei miei "Fish Drawings" (ndr disegni realizzati con inchiostro blu, come il colore del mare). È da tanto che Jonas conduce ricerche in acquari di tutto il mondo, interrogandosi sul ruolo dell'oceano - oggi sempre più minacciato da uno sfruttamento indiscriminato - nell'evoluzione delle civiltà. L'universo creativo dell'artista parte da qui, con lavori che diffondono anche canti di balene e proiezioni in cui combina frammenti di scrittori e di scienziati, con immagini filmate in diversi acquari, con i quali sottolineare il pericolo crescente di perdere la bellezza e ricchezza dell'intero ecosistema marino.

Per l'opening di stasera alla Stazione Dohrn, l'artista newyorkese

ha preparato una performance, che consiste nella lettura di alcune parti tratte dal libro "The Edge of the Sea" di Rachel Carson (1907 - 1964), la biologa e zoologa statunitense, riconosciuta come la madre dell'ambientalismo americano.

Citando le parole della scienziata, Jonas racconta che «la costa è un mondo antico, poiché da quando esistono oceani e continenti esiste anche questo luogo di incontro tra terra e acqua. [...] Ogni volta che mi ci approssimo, acquisisco una nuova consapevolezza della sua bellezza e dei suoi significati più profondi, percepisco quell'intricato tessuto vitale in cui ogni creatura è legata all'altra e ciascuna all'ambiente circostante».

REPRODUZIONE MUSEATA

She is an 89-year-old art lady Joan Jonas, the visionary American artist considered a pioneer of video and performance art, who is in Naples at the invitation of Galerie Gisela Capitain. "I remember my brief stay in the city in the early 1970s," she says, "of the seahorses I saw in the Dohrn Station Aquarium. I came mainly to learn about one of the oldest aquariums, and then I returned on the occasion of the opening of the Madre Museum in 2005."

So Jonas, more than 50 years later, realizes the dream, so to speak, of being able to exhibit within the spaces of the Stazione Zoologica Anton Dohrn, the only 19th-century aquarium that still retains its original structure.

Opening today from 6 to 8 p.m., with an exhibition project shared with this ancient institution and promoted by Galerie Gisela Capitain.

In the Naples Aquarium, Jonas has created a visual palimpsest that guides the viewer on a magical underwater journey inhabited by a multitude of aquatic figures. "They authorized me," Jonas continues, "to reproduce some prints and drawings from their historical archive depicting many wonderful sea creatures, to which I added some of my 'Fish Drawings' (ed. drawings made with blue ink, like the color of the sea).

For a long time Jonas has been conducting research in aquariums around the world, questioning the role of the ocean-now increasingly threatened by indiscriminate exploitation in the evolution of civilizations. The artist's creative universe starts here, with works that also spread whale songs and projections in which he combines snippets from writers and scientists, with images filmed in different aquariums, with which to emphasize the growing danger of losing the beauty and richness of the entire marine ecosystem.

For tonight's opening at the Dohrn Station, the New York-based artist has prepared a performance, which consists of reading excerpts from the book "The Edge of the Sea" by Rachel Carson (1907 - 1964), the American biologist and zoologist recognized as the mother of American environmentalism. Quoting the words of the scientist, Jonas relates that «the coast is an ancient world, for as long as there have been oceans and continents there has also been this meeting place of land and water. [...] Every time I approach it, I gain a new awareness of its beauty and its deeper meanings, I perceive that intricate web of life in which each creature is linked to the other and each to its surroundings».

Il Mattino

March 23, 2025

By Giovanni Chianelli

Joan Jonas, moglie di Richard Serra, è tornata a Napoli ed espone all'acquario (che tanto la colpì 50 anni fa) e alla galleria Gisela Capitain ospitata a Palazzo Degas: un'installazione mitologica ed acquerelli di pesci



Due delle opere di Joan Jonas esposte a Napoli

Dall'Islanda arriva la saga del vulcano

Giovanni Chianelli

Era già venuta, a Napoli, oltre mezzo secolo fa, e le era rimasta nel cuore la stazione Anton Dohrn. Oggi Joan Jonas, artista statunitense nata nel 1936, torna nella città porosa con le sue opere, esposte fino al 16 maggio tra palazzo Degas, dove la galleria Gisela Capitain ha una sede temporanea (nello spazio C.a.s.a.), e lo stesso acquario partenopeo.

Moglie di Richard Serra, Jonas è una personalità di spicco della scena newyorchese e specialmente della performance art. A partire dagli anni '70 la sua casa di SoHo fu un crocevia di fermenti, innovazioni e figure centrali dell'arte contemporanea come Robert Smithson, Laurie Anderson, Dan Graham; ha esposto per istituzioni di rilievo mondiale, dalla pinacoteca di San Paolo al museo Thyssen-Bornemisza di Madrid, dalla biennale di Venezia al «Documenta» di Kassel, passando per il Guggenheim di New York e la Tate Modern di Londra.

L'anno scorso il Moma le ha dedicato una retrospettiva di cui fa parte l'installazione che ha portato a Napoli, «Volcano saga», tra i suoi lavori più celebri. Composta da video e sculture, nacque negli anni '80 come performance e divenne anche un cortometraggio, interpretato da Tilda Swinton e Ron Vawter. Nei filmati gli scenari di vulcani islandesi in eruzione servono a reinventare una saga locale del tredicesimo secolo, Laxdæla: «L'installazione invita ad entrare in un mondo visivamente ed emotivamente carico, dove le forze elementari plasmano la narrazione e dove la mitologia serve sia da specchio che da lente con cui guardare il mondo».

Al San Carlo

Mørk, violoncello per Šostakovič



La stagione di concerti del San Carlo prosegue alle 19 con un duplice debutto: il direttore Constantinos Carydis e il violoncello solista Truls Mørk saranno protagonisti insieme all'orchestra. Eseguiranno il «Concerto n. 1 per violoncello e orchestra», opera 107 di Dmitrij Šostakovič, composta nel 1959. E, nella seconda parte, la «Sinfonia n. 3 in mi bemolle maggiore» op. 97 di Robert Schumann, anche nota come «Renana», che risale a quasi un secolo prima: fu composta nel 1850.

All'Ex Asilo

«Portuali» contro «le navi delle armi»



Si proietta alle 19 all'Ex Asilo (vico Maffei 4) «Portuali» di Perla Sardella, docufilm presentato in anteprima al «Festival dei popoli» che racconta l'attività e le battaglie dei lavoratori del porto di Genova raccolti sotto la sigla autonoma C.a.l.p. (Collettivo autonomo lavoratori portuali). La loro ricerca di un sindacato più attento alle istanze del presente e gli scioperi contro «le navi delle armi». Sarà presente in sala la regista per incontrare il pubblico.

spiega. All'acquario propone «Fish drawings», una serie di acquerelli che ritraggono pesci, ispirati agli antichi schedari scientifici conservati nell'archivio storico dell'Anton Dohrn. Una profonda passione per la natura e per il mondo animale costituiscono aspetti fondamentali della sua recente produzione: «Della mia prima visita alla stazione non ho molti ricordi, se non i cavallucci marini, dato che era la prima volta che li vedevo da vicino, e quelle schede, prodotte per motivi scientifici ma così artistiche» racconta, conquistata dall'idea di stare nel palazzo che fu di Edgar Degas e divertita da come i napoletani chiamava-

no l'edificio, «o palazzo d'o gas»: «Napoli continua a meravigliarmi a distanza di 50 anni. La luce, la gente, le case dai soffitti alti: sono contenta di essere riuscita a tornare», dice.

Nello stesso periodo la galleria ha organizzato un'altra mostra, di un altro artista americano, Ryan Sullivan, e che in qualche modo parla ancora di vulcani. I dipinti, realizzati usando le mani e non i pennelli, ambiscono a catturare dei momenti che, per definizione, sono in movimento, ovvero quelli dell'eruzione: strati di vernice e resina scorrono, si depositano e si solidificano come fa la lava. «L'idea è che la superficie appaia geologica, cosmica o microscopica, come se si stesse osservando nelle profondità di una roccia, in una galassia lontana o su un paesaggio appena formato» dice Sullivan: «Sono suggestionato dall'idea di esporre qui, dove la storia si sovrappone in strati e il Vesuvio ricorda costantemente il movimento sotto la crosta».

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Il Mattino

March 23, 2025

By Giovanni Chianelli

She had already come, to Naples, more than half a century ago, and the Anton Dohrn station had remained in her heart.

Today Joan Jonas, an American artist born in 1936, returns to the porous city with all her works, exhibited until May 16 between Palazzo Degas, where Galerie Gisela Capitan has a temporary home (in the C.A.S.A. space), and the Neapolitan aquarium itself. Wife of Richard Serra, Jonas is a leading figure in the New York scene and especially in performance art. Since the 1970s her SoHo home has been a crossroads of ferment, innovation, and central figures in contemporary art such as Robert Smithson, Laurie Anderson, and Dan Graham; she has exhibited for world-class institutions, from the São Paulo Art Gallery to the Thyssen-Bornemisza Museum in Madrid, from the Venice Biennial to Kassel's "Documenta," via the Guggenheim in New York and the Tate Modern in London.

Last year, the MoMA dedicated a retrospective to her, of which the installation she brought to Naples, "*Volcano Saga*," among her most celebrated works, is a part. Composed of videos and sculptures, it was born in the 80s as a performance and also became a short film, starring Tilda Swinton and Ron Vawter. In the films, scenery of erupting Icelandic volcanoes serve to reinvent a local saga from the thirteenth century, Laxdaela: "The installation invites us to enter a visually and emotionally charged world, where elemental forces shape the narrative and where mythology serves as both a mirror and a lens through which to view the world."

At the aquarium she is proposing "Fish Drawings," a series of watercolors depicting fish, inspired by the ancient scientific records kept in the Anton Dohrn's historical archives. A deep passion for nature and the animal world constitute fundamental aspects of her recent production: "Of my first visit to the station I don't have many memories, except for the seahorses, since it was the first time I had seen them up close, and those files, produced for scientific reasons but so artistic," she says, captivated by the idea of being in the palace that was Edgar Degas' and amused by what the Neapolitans called the building, "o palazzo d'o gas": "Naples continues to amaze me 50 years later. The light, the people, the high-ceilinged houses-I'm glad I was able to come back," she says.

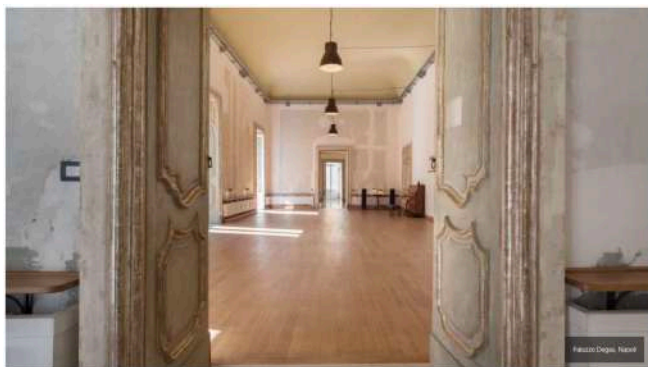
At the same time, the gallery held another exhibition, by another American artist, Ryan Sullivan, and that somehow still speaks of volcanoes. The paintings, made using hands rather than brushes, aspire to capture moments that, by definition, are in motion, namely those of evolution: layers of paint and resin flow, settle and solidify as lava does. "The idea is for the surface to appear geological, cosmic or microscopic, as if you were looking into the depths of a rock, in a distant galaxy or on a newly formed landscape," says Sullivan: "I'm fascinated by the idea of exhibiting here, where history overlaps in layers and Vesuvius is a constant reminder of the movement beneath the crust."

Artribune

March 20, 2025

By Valentina Munzi

[Read the online article here](#)



Torna nei prestigiosi spazi di Palazzo Degas a Napoli, *Zweigstelle Capitain*, il format espositivo itinerante targato *Galerie Gisela Capitain di Colonia*, giunto alla sua settima edizione. Nato nel 2022, il progetto espositivo intende supportare e valorizzare agli artisti della galleria tedesca, favorendo l'incontro con la scena culturale locale. A essere protagonista di questo nuovo appuntamento espositivo, in programma dal 22 marzo al 16 maggio, saranno gli artisti *Joan Jonas* e *Ryan Sullivan*, che invaderanno gli spazi del C.A.S.A. Centro delle Arti della Scena e dell'Audiovisivo di Napoli con installazioni, dipinti e disegni.

Joan Jonas in mostra a Napoli

Per la nuova edizione della rassegna, Jonas presenterà la sua celebre installazione multimediale *Volcano Saga*, ispirata alle saghe islandesi del XIII Secolo. Su invito della Stazione Zoologica Anton Dohrn di *Napoli*, l'artista esplorerà anche la collezione dello storico Acquario di Napoli, mettendola in relazione ad alcune delle sue opere.



Joan Jonas alla Stazione Zoologica Anton Dohrn

Ryan Sullivan in mostra a Napoli

La mostra di Sullivan, invece, segnerà il primo progetto personale del pittore americano da quando è entrato a far parte della galleria nel 2024. Per il progetto espositivo a Palazzo Degas l'artista ha creato una suite di nuovi dipinti e disegni inediti che entreranno in dialogo con lo spazio.



Joan Jonas, Ryan Sullivan. *Zweigstelle Capitain VII* C.A.S.A Palazzo Degas, Napoli

Il progetto "Zweigstelle Capitain" di Galerie Gisela Capitain: la storia e gli obiettivi

Il format *Zweigstelle Capitain* è nato nel 2022 con l'obiettivo di creare una **piattaforma flessibile** non solo per organizzare progetti espositivi, ma anche per favorire lo scambio di idee e contatti tra gli artisti della galleria con curatori, filosofi, collezionisti e scrittori locali.

La rassegna ha debuttato a Roma nel 2022, in un'ex officina in Via dei Volsci nel quartiere San Lorenzo, ospitando, tra le altre, le opere di Ximena Garrido-Lecca, Wade Guyton, Tobias Pils, Seth Price, Christopher Williams, Zoe Leonard, Monika Sosnowska e Stephen Prina. La terza edizione del progetto ha invece preso forma allo stesso Palazzo Degas, nel marzo 2023, con opere di Isabella Ducrot, Jacqueline Humphries e Liza Lacroix, mentre la quarta ha visto protagonista l'artista britannica Jade Fadojutimi, a cui sono seguiti per la quinta e sesta edizione Seth Price, Kristi Cavaturo, Barbara Bloom e Joe Bradley con Tobias Pils.

Artribune

March 20, 2025

By Valentina Munzi

[Read the online article here](#)

Back in the prestigious spaces of the Degas Palace in Naples, Zweigstelle Capitain, the traveling exhibition format by Galerie Gisela Capitain of Cologne, now in its seventh edition. Launched in 2022, the exhibition project aims to support and enhance the German gallery's artists by fostering encounters with the local cultural scene. Taking center stage in this new exhibition, scheduled from March 22 to May 16, will be artists Joan Jonas and Ryan Sullivan, who will invade the spaces of the C.A.S.A. Center for the Arts of the Scene and Audiovisual in Naples with installations, paintings and drawings.

Joan Jonas on display in Naples

For the new edition of the exhibition, Jonas will present his celebrated multimedia installation Volcano Saga, inspired by the Icelandic sagas of the 13th century. At the invitation of Naples' Stazione Zoologica Anton Dohrn, the artist will also explore the collection of the historic Naples Aquarium, relating it to some of her works.

Ryan Sullivan on display in Naples

Sullivan's exhibition, meanwhile, will mark the American painter's first solo project since joining the gallery in 2024. For the exhibition project at Palazzo Degas, the artist has created a suite of new paintings and drawings that will enter into dialogue with the space.

Galerie Gisela Capitain's "Zweigstelle Capitain" project: history and goals

The Zweigstelle Capitain format was born in 2022 with the aim of creating a flexible platform not only to organize exhibition projects, but also to foster the exchange of ideas and contacts between gallery artists with local curators, philosophers, collectors, and writers.

The exhibition debuted in Rome in 2022, in a former workshop on Via dei Volsci in the San Lorenzo district, hosting works by Ximena Garrido-Lecca, Wade Guyton, Tobias Pils, Seth Price, Christopher Williams, Zoe Leonard, Monika Sosnowska and Stephen Prina, among others. By contrast, the third edition of the project took shape at the same Palazzo Degas in March 2023, with works by Isabella Ducrot, Jacqueline Humphries and Liza Lacroix, while the fourth featured British artist Jadé Fadojutimi, followed for the fifth and sixth editions by Seth Price, Kristi Cavaturo, Barbara Bloom and Joe Bradley with Tobias Pils.

Cronache della Campania

March 20, 2025

By Gustavo Gentile

[Read the online article here](#)



La Galerie Gisela Capitain si prepara a inaugurare, presso il Centro delle Arti, della Scena e dell'Audiovisivo di **Napoli**, la settima edizione di Zweigstelle Capitain con una mostra personale di Joan Jonas, 88, artista di spicco nel panorama contemporaneo e pioniera nella video installazione e nella performance.

Volcano Saga: una narrazione tra mito e natura

L'attrazione principale della mostra sarà "Volcano Saga", un'installazione multimediale che intreccia elementi mitologici e naturali attraverso un'affascinante narrazione visiva. L'opera trae ispirazione dalla saga islandese Laxdla, esplorando la complessità dei paesaggi vulcanici come emblema di trasformazione e rinascita. Jonas combina video, performance e installazioni scultoree per evocare un universo che è al contempo antico e moderno. L'iconografia del vulcano rappresenta non solo distruzione e rinascita, ma anche l'inevitabile forza della natura. Originariamente concepita come una performance tra il 1985 e il 1987, "Volcano Saga" si è trasformata in un cortometraggio nel 1989, con protagonisti Tilda Swinton e Ron Vawter, ed è stata inclusa nel 2024 nella retrospettiva "Joan Jonas: Good Night Good Morning" al MoMA di New York.

Nuovi orizzonti e creazioni artistiche

Durante l'apertura della mostra, Joan Jonas condurrà un reading-performance negli spazi espositivi. In contemporanea all'**evento** principale, il debutto di Ryan Sullivan arricchirà ulteriormente l'offerta artistica. L'artista americano, recentemente entrato a far parte della Galerie Gisela Capitain, esporrà a Casa una nuova serie di lavori che esplorano l'estetica della vernice pietrificata, evocando paesaggi geologici e cosmici.

Collaborazione con la Stazione Zoologica Anton Dohrn

Nella cornice di Zweigstelle Capitain VII, in collaborazione con la Stazione Zoologica Anton Dohrn, Joan Jonas presenterà una collezione di disegni ispirati agli acquerelli scientifici storicizzati dell'istituto. Questa speciale esposizione si terrà all'Acquario di Napoli e sarà aperta al pubblico fino al 4 maggio 2025. Zweigstelle Capitain, fondata nel 2022, ha l'obiettivo di promuovere incontri e dialoghi interculturali tra artisti e la scena artistica locale, proponendo un ricco programma di eventi che coinvolgono poeti, attori, musicisti e danzatori.

Cronache della Campania

March 20, 2025

By Gustavo Gentile

[Read the online article here](#)

Galerie Gisela Capitan is preparing to open the seventh edition of Zweigstelle Capitan at the Center for Arts, Scene and Audiovisual in Naples with a solo exhibition of Joan Jonas, 88, a leading contemporary artist and pioneer in video installation and performance.

Volcano Saga: a narrative between myth and nature

The main attraction of the exhibition will be “Volcano Saga,” a multimedia installation that interweaves mythological and natural elements through a fascinating visual narrative. The work draws inspiration from the Icelandic saga Laxdla, exploring the complexity of volcanic landscapes as emblems of transformation and rebirth. Jonas combines video, performance and sculptural installations to evoke a universe that is both ancient and modern. The iconography of the volcano represents not only destruction and rebirth, but also the inevitable force of nature. Originally conceived as a performance between 1985 and 1987, “Volcano Saga” was turned into a short film in 1989, starring Tilda Swinton and Ron Vawter, and was included in the 2024 retrospective “Joan Jonas: Good Night Good Morning” at MoMA New York.

New horizons and artistic creations

During the opening of the exhibition, Joan Jonas will lead a reading-performance in the exhibition spaces. Simultaneous with the main event, the debut of Ryan Sullivan will further enrich the artistic offerings. The American artist, who recently joined Galerie Gisela Capitan, will exhibit a new series of works at Casa that explore the aesthetics of petrified paint, evoking geological and cosmic landscapes.

Collaboration with the Zoological Station Anton Dohrn

In the setting of Zweigstelle Capitan VII, in collaboration with the Zoological Station Anton Dohrn, Joan Jonas will present a collection of drawings inspired by the institute's historicized scientific watercolors. This special exhibition will be held at the Naples Aquarium and will be open to the public until May 4, 2025. Zweigstelle Capitan, founded in 2022, aims to promote intercultural encounters and dialogues between artists and the local art scene by offering a rich program of events involving poets, actors, musicians and dancers.

La Repubblica

March 17, 2025

By Renata Caragliano

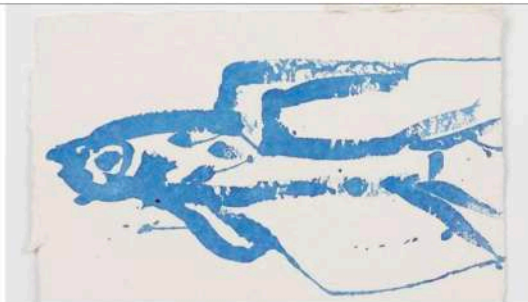
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la Repubblica

Napoli

Napoli, una saga islandese nell'arte di Jonas e disegni ispirati all'archivio Dohrn

di Renata Caragliano



L'artista americana a Napoli con "Volcano Saga" (sabato) nelle sale di Palazzo Degas e "Fish Drawings" (il 24) alla Stazione Zoologica

Arriva a Napoli Joan Jonas (New York, 1936), la visionaria artista americana considerata una delle pioniere della video arte e della performance. Linguaggi che ha contribuito entrambi a ridefinire poeticamente nell'arco di sei decenni di carriera, intrecciandoli con altri media visivi. Su invito della galleria Gisela Capitain, l'artista porta due progetti: l'installazione "Volcano Saga" insieme ad una serie di nuovi disegni e dipinti, allestiti a C.A.S.A. - Palazzo Degas, sede napoletana della galleria di Colonia, mentre all'Acquario della Stazione Zoologica Anton Dohrn (e in collaborazione con quest'antica istituzione), Jonas presenta una serie di nuovi disegni ispirati agli acquereilli scientifici conservati nell'archivio storico.

Si parte sabato da Gisela Capitain (Calata Trinità Maggiore), nell'ambito della settima edizione del progetto espositivo temporaneo "Zweigstelle Capitain" della galleria, con l'inaugurazione, dalle 18 alle 21, dell'installazione multimediale e immersiva di "Volcano Saga", accompagnata da una lettura-performance dell'artista, che ha rappresentato il suo Paese alla Biennale di Venezia nel 2015. «Considero Volcano Saga - spiega - il principio della mia sintesi tra lo sviluppo della personalità femminile, la storia come specchio e i paesaggi vulcanici come rappresentazione della narrazione».

Questo lavoro segna una significativa evoluzione nella lunga ricerca di Jonas sul mito, la natura e l'esperienza umana. "Volcano Saga" reinventa "Laxdæla", una saga islandese del tredicesimo secolo, che originariamente è stata rappresentata dal vivo, con la stessa Jonas sul palco a narrare la leggenda di una donna di nome Guðrún (protagonista della saga), che si sposò quattro volte.

«Il libro - sottolinea Jonas - inizia con un resoconto storico, che traccia la genealogia dei personaggi, e prosegue con Guðrún, che racconta quattro sogni a un veggente, il quale li interpreta. La seconda parte della saga riguarda i matrimoni veri e propri e la realizzazione della profezia». Borges scriveva che è nelle saghe islandesi che nasce il romanzo moderno, in quel mondo di eroismi, intrighi, epiche famigliari e vicende intime. E, fra tutte, la "Laxdæla saga" occupa un posto di assoluto rilievo per la bellezza poetica e le passioni che rappresenta. Volcano Saga nasce come una performance con componenti filmiche e video, che Jonas ha eseguito otto volte tra il 1985 e il 1987. Nel 1989 l'artista ha adattato la storia per un cortometraggio con gli attori Tilda Swinton e Ron Vawter che nel filmato appaiono sovrapposti a immagini del paesaggio islandese.

Lunedì 24, dalle 18 alle 21, si inaugura invece l'altra personale di Jonas alla Anton Dohrn. L'artista, che aveva già visitato l'istituto negli anni Settanta, ha potuto lavorare sul raro e prezioso materiale scientifico del loro archivio - incisioni e stampe del mondo marino - per dare vita alla serie napoletana "Fish Drawings", opere su carta nate dalla combinazione di scoperte personali e sperimentazioni artistiche con la natura. «Uno dei primi pensieri che mi viene in mente - ha sottolineato Jonas più volte - è che i ghiacciai si stanno sciogliendo, ciò porta a immaginare un mondo acquatico». Collaborando da tempo con il biologo marino David Gruber, Jonas ha approfondito l'interesse per gli ecosistemi marini, disegnandoli ripetutamente con dell'inchiostro blu, un processo creativo che l'ha portata ad esplorare forma e movimento. I "Fish Drawings" non solo sono stati da lei sviluppati come pratica performativa, ma fanno parte di un più ampio confronto con i mondi sommersi, dallo scioglimento dei ghiacciai e gli ambienti acquatici immaginari.

La Repubblica

March 17, 2025

By Renata Caragliano

[Read the online article here](#)

Coming to Naples is Joan Jonas (New York, 1936), the visionary American artist considered one of the pioneers of video art and performance. Languages that she has helped both poetically redefine over a six-decade career, interweaving them with other visual media. At the invitation of the Gisela Capitan gallery, the artist brings two projects: the installation "Volcano Saga" together with a series of new drawings and paintings, set up at C.A.S.A. - Palazzo Degas, the Neapolitan branch of the Cologne-based gallery, while at the Aquarium of the Zoological Station Anton Dohrn (and in collaboration with this ancient institution), Jonas presents a series of new drawings inspired by scientific watercolors preserved in the historical archive.

It starts on Saturday at Gisela Capitan (Calata Trinità Maggiore), as part of the seventh edition of the gallery's temporary exhibition project "Zweigstelle Capitan," with the opening, from 6 to 9 p.m., of the multimedia and immersive installation of "Volcano Saga," accompanied by a performance-reading by the artist, who represented her country at the Venice Biennale in 2015. "I consider Volcano Saga," she explains, "the principle of my synthesis of female personality development, history as a mirror and volcanic landscapes as a representation of narrative.

This work marks a significant evolution in Jonas's long exploration of myth, nature and the human experience. "Volcano Saga" reinvents 'Laxdæla,' a 13th-century Icelandic saga that was originally performed live, with Jonas herself on stage narrating the legend of a woman named Guðrún (the saga's protagonist), who married four times.

"The book," Jonas points out, "begins with a historical account, tracing the genealogy of the characters, and continues with Guðrún telling four dreams to a seer, who interprets them. The second part of the saga concerns the actual marriages and the fulfillment of the prophecy." Borges wrote that it is in the Icelandic sagas that the modern novel is born, in that world of heroism, intrigue, family epics and intimate affairs. And, of all of them, the "Laxdæla saga" occupies a place of absolute prominence for the poetic beauty and passions it represents. Volcano Saga began as a performance with film and video components, which Jonas performed eight times between 1985 and 1987. In 1989 the artist adapted the story for a short film with actors Tilda Swinton and Ron Vawter, who appear superimposed on images of the Icelandic landscape in the film.

On Monday 24, from 6 to 9 p.m., Jonas' other solo exhibition at the Anton Dohrn opens instead. The artist, who had already visited the institute in the 1970s, was able to work on the rare and valuable scientific material in their archive - engravings and prints of the marine world - to bring to life the Neapolitan series "Fish Drawings," works on paper born from the combination of personal discoveries and artistic experimentation with nature. "One of the first thoughts that comes to my mind," Jonas pointed out several times, "is that the glaciers are melting, this leads to imagining an aquatic world. Working with marine biologist David Gruber for some time, Jonas has deepened her interest in marine ecosystems by repeatedly drawing them with blue ink, a creative process that has led her to explore form and movement. The "Fish Drawings" were not only developed by her as a performance practice, but are part of a larger confrontation with underwater worlds, from melting glaciers and imaginary aquatic environments.

Napoli Today

March 17, 2025

[Read the online article here](#)

A Napoli le mostre di Joan Jonas e Ryan Sullivan per la VII edizione di Zweigstelle Captain

La Galerie Gisela Capitain è lieta di annunciare **Zweigstelle Captain VII**, la settima edizione del progetto espositivo temporaneo ed itinerante della galleria. Zweigstelle Captain VII si svolgerà nuovamente nel prestigioso **Palazzo Degas**, all'interno degli spazi del C.A.S.A. Centro delle Arti della Scena e dell'Audisvisivo di Napoli, presentando due mostre personali di Joan Jonas e Ryan Sullivan.

Al centro della **mostra di Joan Jonas** alla *Zweigstelle Captain*, l'artista presenterà la sua celebre installazione multimediale *Volcano Saga*, ispirata alle saghe islandesi del XIII secolo. Inoltre la **Stazione Zoologica Anton Dohrn di Napoli** ha invitato la Jonas ad esplorare e dialogare con la collezione dello storico Acquario di Napoli.

La **mostra di Ryan Sullivan** alla *Zweigstelle Captain* segnerà il primo progetto personale dell'artista da quando è entrato a far parte della galleria nel 2024. Per la mostra a Palazzo Degas Sullivan ha creato una suite di nuovi dipinti e disegni. Zweigstelle Captain è nata nel 2022 per creare una piattaforma flessibile e mobile per le mostre, possibilmente significative per gli artisti. Zweigstelle Captain si propone di creare spazi di incontro e scambio di idee, per facilitare nuovi contatti tra gli artisti e la scena culturale locale. Ci sforziamo di interagire con un pubblico interessato alla cultura, tra cui curatori, scrittori, artisti, musicisti, filosofi, collezionisti, ecc. e di aprire un dialogo con la scena artistica locale.

Con il nostro programma che accompagna la mostra - spiegano dalla Galerie Gisela Capitain - invitiamo gli artisti che lavorano con la musica, la poesia o la danza a creare una comunità temporale che si spera possa durare oltre il nostro soggiorno.

Il progetto Zweigstelle Captain ha debuttato nel 2022 con due mostre temporanee a Roma. Lo spazio in Via dei Volsci era un'ex officina nella zona di San Lorenzo, lontana dall'essere un tradizionale white cube. A Roma la galleria ha presentato opere di Ximena Garrido-Lecca, Wade Guyton, Tobias Pils, Seth Price, Christopher Williams, Zoe Leonard, Monika Sosnowska e Stephen Prina, tra gli altri. La terza edizione ha debuttato a Palazzo Degas nel marzo 2023 con opere di Isabella Ducrot, Jacqueline Humphries e Liza Lacroix, mentre la quarta edizione ha visto la presentazione personale dell'artista britannica Jadé Fadojutimi. La Zweigstelle Captain V ha presentato le mostre di Seth Price e Kristi Cavatara, seguita dalla Zweigstelle Captain VI che ha presentato le mostre di Barbara Bloom e Joe Bradley con Tobias Pils.

Le mostre a Palazzo Degas saranno aperte al pubblico dal 22 marzo al 16 maggio 2025.

Le mostre a Palazzo Degas saranno aperte al pubblico dal 22 marzo al 16 maggio 2025.

La mostra di Joan Jonas a Palazzo Degas

Jonas è una delle più importanti artiste statunitensi affermatesi tra la fine degli anni Sessanta e gli inizi degli anni Settanta. Tra i pionieri della video installazione e della performance art, i suoi progetti e le sue sperimentazioni sono stati essenziali nel promuoverne la diffusione.

L'influenza di Jonas si estende inoltre all'arte concettuale, al teatro e ad altri media visivi. In sei decenni di carriera, Jonas si è dedicata a tematiche quali l'identità, la memoria, il genere e la natura, intrecciando mitologia e contemporaneità in forme tanto complesse, quanto poetiche. Nella mostra napoletana il pubblico sarà invitato a esplorare l'installazione multimediale immersiva **Volcano Saga**, che segna una significativa evoluzione nella lunga ricerca di Jonas sul mito, la natura e l'esperienza umana.

Considero Volcano Saga il principio della mia sintesi tra lo sviluppo della personalità femminile, la storia come specchio e i paesaggi vulcanici come rappresentazione della narrazione.

Attingendo alle ricche tradizioni della narrativa, della mitologia e della memoria personale, Volcano Saga intreccia narrazioni visive stratificate che evocano la potenza e l'imprevedibilità dei paesaggi vulcanici. Attraverso una combinazione ipnotica di proiezioni video, performance e installazioni scultoree, Jonas crea un mondo antico e contemporaneo al contempo. La figura mitologica del vulcano funge da simbolo di distruzione e rinascita, rievocando inoltre l'esperienza e l'osservazione delle drammatiche forze della natura da parte dell'artista.

L'utilizzo innovativo che Jonas fa della tecnologia, come proiezioni ed effetti specchio, consente un interscambio fluido tra digitale e materialità, dove i confini dello spazio, del tempo e della prospettiva mutano continuamente. Il pubblico diventa parte dell'ambiente creato da Jonas, viene circondato da immagini e suoni dinamici che mettono alla prova la percezione della realtà. I temi della trasformazione e del mutamento ciclico attraversano l'opera, a testimonianza dell'interesse che Jonas nutre da tempo per l'interazione tra il mondo naturale e la coscienza umana.

L'installazione invita ad entrare in un mondo visivamente ed emotivamente carico, dove le forze elementari plasmano la narrazione e dove la mitologia serve sia da specchio sia da lente attraverso cui guardare il mondo contemporaneo. Come gran parte delle opere di Jonas, anche questa incarna una meditazione poetica sulla fragilità dell'esistenza, sulla resilienza della natura e sui misteri che si celano al di là della nostra comprensione. Volcano Saga reinventa Laxdæla, una saga islandese del tredicesimo secolo, e fu originariamente rappresentata dal vivo, con la stessa Jonas sul palco a narrare la leggenda di una donna di nome Gudrun, le cui avventure si snodano attorno a quattro misteriosi sogni che richiedono i servizi di un indovino.

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Volcano Saga è nata come una performance con componenti filmiche e video, che Jonas ha eseguito otto volte tra il 1985 e il 1987. Nel 1989 adattò la storia per un cortometraggio con gli attori Tilda Swinton e Ron Vawter. Nel filmato Swinton e Vawter appaiono sovrapposti a immagini del paesaggio islandese, che diventa esso stesso una sorta di personaggio. Nel 1994 Volcano Saga fu presentata come installazione multimediale allo Stedelijk Museum di Joan Jonas, Performance Video Installation, Hatje Cantz Verlag, 2001.1 Amsterdam, con l'utilizzo di diapositive, disegni, oggetti di scena e filmati della performance eseguita da Jonas nel 1987 al Performing Garage di New York. L'installazione del 1994 è stata aggiornata nel 2011 con i filmati di una precedente rappresentazione del 1986. Nel 2024 Volcano Saga ha fatto parte della mostra retrospettiva Joan Jonas: Good Night Good Morning al MoMA di New York.

Joan Jonas è nata nel 1936 a New York, dove vive e lavora. Alle sue opere sono state dedicate mostre personali da istituzioni di rilievo mondiale, tra cui la Dia Art Foundation di Beacon, la Haus der Kunst di Munich, la Pinacoteca di São Paulo, il Museo Nacional Thyssen Bornemisza di Madrid, il Serralves Museum of Contemporary Art di Porto; la Biennale di Venezia, Documenta di Kassel; il Museum of Modern Art e il Guggenheim Museum di New York e la Tate Modern di Londra. Le sue innovazioni continuano a influenzare generazioni di artisti che lavorano all'intersezione tra performance, video e installazione

La mostra di Ryan Sullivan a Palazzo Degas

I dipinti di Ryan Sullivan catturano un momento che, per sua natura, vuole rimanere in movimento. Strati di vernice e resina scorrono, si depositano e si solidificano. Le loro superfici appaiono geologiche, cosmiche, microscopiche – come se si stesse osservando nelle profondità di una roccia, in una galassia lontana o su un paesaggio appena formato.

Napoli, dove la storia si sovrappone in strati e il Vesuvio ricorda costantemente il movimento sotto la superficie, le opere di Sullivan risuonano in modo unico – come un'istantanea di uno stato in perenne mutamento.

La mostra al Palazzo Degas presenta due serie di lavori: grandi dipinti in resina, in cui masse di colore si frantumano in profondi strati traslucidi che catturano la luce, ed pere su carta di dimensioni più piccole, in cui il materiale si comporta diversamente – la pittura si diffonde, si espande e lascia tracce delicate che parlano meno di peso e più di permeabilità. Entrambe le serie condividono un'immediatezza materica: qui non c'è illusione, né una classica profondità di campo, ma piuttosto la pittura come realtà fisica.

La mostra fa parte della settima edizione di una serie di esposizioni temporanee organizzate al Palazzo Degas negli spazi del C.A.S.A. Centro delle Arti della Scena e dell'Audiovisivo di Napoli.

Ryan Sullivan ha partecipato a numerose mostre istituzionali, tra cui Le Consortium di Digione (2024), l'Aspen Art Museum di Aspen (2022), l'Highline di New York (2019), il GAMeC di Bergamo e la Marciano Art Foundation di Los Angeles (entrambe nel 2018), l'ICA Institute of Contemporary Art di Miami (2015, mostra personale), il Kunstmuseum Bonn, la Aïshti Foundation di Beirut, la FLAG Art Foundation di New York (tutte nel 2015), la Robert Rauschenberg Foundation di New York (2013) e il MoMA/P.S.1 di New York (2010), ed altre.

La mostra di Joan Jonas all'Acquario di Napoli

In collaborazione con la Stazione Zoologica Anton Dohrn e l'Associazione Amici dell'Acquario, Joan Jonas esporrà all'Acquario di Napoli una selezione di suoi disegni ispirati dagli acquerelli scientifici conservati presso l'archivio storico dell'Acquario.

I Fish Drawings di Joan Jonas, in mostra all'Acquario, sono un'affascinante serie di opere nate dalla combinazione di scoperte personali, di sperimentazioni artistiche e di un inteso rapporto con la natura. Una vera e propria passione per i pesci crebbe in lei dopo aver scovato un dizionario ittico giapponese in un negozio dell'usato a San Diego. Copiate le dettagliate illustrazioni a colori di varie specie di pesci, cominciò a disegnarle ripetutamente con dell'inchiostro blu, un processo creativo che l'ha portata ad esplorare forma e movimento. I Fish Drawings non solo sono stati da lei sviluppati come pratica performativa, ma fanno parte di un più ampio confronto con diversi soggetti, dai mondi sommersi allo scioglimento dei ghiacciai agli ambienti acquatici immaginari.

Nell'ambito del progetto Moving Off the Land (dal 2016 a oggi) e della sua collaborazione con il biologo marino David Gruber, Jonas ha approfondito l'interesse per gli ecosistemi marini. Ha quindi incorporato i suoi disegni all'interno di installazioni immersive, arricchite da opere di video arte, sculture in vetro, specchi e altri oggetti, al fine di creare un'esperienza multimediale dell'universo marino.

L'ispirazione che Jonas trae da una profonda passione per la natura e per il mondo animale costituiscono un aspetto fondamentale della sua recente produzione artistica, che comprende performance, installazioni e video arte. I soggetti che ha scelto per esprimere questa passione includono, tra l'altro, le più strane creature delle profondità marine e anche il suo amatissimo cane.

Il tema centrale della sua opera consiste nel ruolo che l'oceano ha svolto, come pietra di paragone totemica, spirituale ed ecologica, nelle varie culture lungo il corso della storia. Nel preparare i suoi progetti, Jonas conduce ricerche approfondite negli acquari di tutto il mondo e nelle acque al largo delle coste della Giamaica.

L'Acquario di Napoli rappresenta quindi uno spazio espositivo che riveste un particolare significato per Jonas.

L'Acquario della Stazione Zoologica aprì i battenti nel 1874. È l'unico acquario del XIX secolo che ancora conserva la propria struttura originaria. La mostra all'Acquario di Napoli entra splendidamente in dialogo con l'altra a C.A.S.A. - Palazzo Degas, dove verrà presentata la sua pionieristica installazione multimediale Vulcano Saga.

La mostra all'Acquario sarà aperta al pubblico dal 24 marzo al 4 maggio 2025.

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March 17, 2025

[Read the online article here](#)

Galerie Gisela Capitain is pleased to announce Zweigstelle Capitain VII, the seventh edition of the gallery's temporary and traveling exhibition project. Zweigstelle Capitain VII will again take place in the prestigious Palazzo Degas, within the spaces of the C.A.S.A. Center for the Arts of the Stage and Audivisual in Naples, presenting two solo exhibitions by Joan Jonas and Ryan Sullivan.

At the center of Joan Jonas' exhibition at Zweigstelle Capitain, the artist will present her celebrated multimedia installation *Volcano Saga*, inspired by the Icelandic sagas of the 13th century. In addition, the Stazione Zoologica Anton Dohrn in Naples has invited Jonas to explore and dialogue with the collection of the historic Naples Aquarium.

Ryan Sullivan's exhibition at Zweigstelle Capitain will mark the artist's first solo project since joining the gallery in 2024. For the exhibition at Palazzo Degas Sullivan has created a suite of new paintings and drawings. Zweigstelle Capitain was established in 2022 to create a flexible and mobile platform for exhibitions, possibly meaningful to artists. Zweigstelle Capitain aims to create spaces for artists to meet and exchange ideas, to facilitate new contacts between 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 a dialogue with the local art scene.

With our program accompanying the exhibition, "explain Galerie Gisela Capitain," we invite artists working with music, poetry or dance to create a temporal community that will hopefully last beyond our stay.

The Zweigstelle Capitain project debuted in 2022 with two temporary exhibitions in Rome. The space on Via dei Volsci was a former workshop in the San Lorenzo area, far from being a traditional white cube. In Rome, the gallery presented works by Ximena Garrido-Lecca, Wade Guyton, Tobias Pils, Seth Price, Christopher Williams, Zoe Leonard, Monika Sosnowska, and Stephen Prina, among others. The third edition debuted at the Palazzo Degas in March 2023 with works by Isabella Ducrot, Jacqueline Humphries and Liza Lacroix, while the fourth edition featured a solo presentation by British artist Jadé Fadojutimi. Zweigstelle Capitain V presented exhibitions by Seth Price and Kristi Cavaturo, followed by Zweigstelle Capitain VI, which presented exhibitions by Barbara Bloom and Joe Bradley with Tobias Pils.

The exhibitions at the Degas Palace will be open to the public from March 22 to May 16, 2025.

Joan Jonas exhibition at the Degas Palace

Jonas is one of the most important U.S. artists established in the late 1960s and early 1970s. Among the pioneers of video installation and performance art, her projects and experiments were essential in promoting its spread.

Jonas' influence also extends to conceptual art, theater and other visual media. Over a six-decade career, Jonas has devoted herself to themes such as identity, memory, gender and nature, weaving mythology and contemporaneity into forms as complex as they are poetic. In the Neapolitan exhibition, the public will be invited to explore the immersive multimedia installation *Volcano Saga*, which marks a significant evolution in Jonas's long research into myth, nature and the human experience.

I consider *Volcano Saga* to be the principle of my synthesis of female personality development, history as mirror, and volcanic landscapes as narrative representation.

Drawing on the rich traditions of fiction, mythology, and personal memory, *Volcano Saga* weaves layered visual narratives that evoke the power and unpredictability of volcanic landscapes. Through a mesmerizing combination of video projections, performances, and sculptural installations, Jonas creates a world at once ancient and contemporary. The mythological figure of the volcano serves as a symbol of destruction and rebirth, also evoking the artist's experience and observation of the dramatic forces of nature.

Jonas's innovative use of technology, such as projections and mirror effects, allows for a fluid interchange between digital and materiality, where the boundaries of space, time, and perspective constantly shift. The audience becomes part of the environment created by Jonas; they are surrounded by dynamic images and sounds that challenge their perception of reality.

Themes of transformation and cyclical change run through the work, reflecting Jonas' longstanding interest in the interaction between the natural world and human consciousness. The installation invites you to enter a visually and emotionally charged world, where elemental forces shape the narrative and where mythology serves as both a mirror and a lens through which to view the contemporary world. Like much of Jonas's work, this is a poetic meditation on the fragility of existence, the resilience of nature, and the mysteries that lie beyond our comprehension. *Volcano Saga* reimagines *Laxdæla*, a thirteenth-century Icelandic saga, and was originally performed live, with Jonas herself on stage narrating the legend of a woman named Gudrun, whose adventures revolve around four mysterious dreams that require the services of a fortune teller.

Volcano Saga began as a performance with film and video components, which Jonas performed eight times between 1985 and 1987. In 1989, she adapted the story into a short film starring Tilda Swinton and Ron Vawter. In the film, Swinton and Vawter appear superimposed on images of the Icelandic landscape, which itself becomes a character of sorts.

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[Read the online article here](#)

In 1994, Volcano Saga was presented as a multimedia installation at the Stedelijk Museum by Joan Jonas, Performance Video Installation, Hatje Cantz Verlag, 2001. I Amsterdam, using slides, drawings, props and footage from Jonas's 1987 performance at the Performing Garage in New York. The 1994 installation was updated in 2011 with footage from an earlier performance in 1986. In 2024, Volcano Saga was part of the retrospective exhibition Joan Jonas: Good Night Good Morning at MoMA in New York.

Joan Jonas was born in 1936 in New York, where she lives and works. Her work has been the subject of solo exhibitions at world-renowned institutions, including the Dia Art Foundation in Beacon, the Haus der Kunst in Munich, the Pinacoteca de São Paulo, the Museo Nacional Thyssen Bornemisza in Madrid, the Serralves Museum of Contemporary Art in Porto; the Venice Biennale, Documenta in Kassel; the Museum of Modern Art and the Guggenheim Museum in New York; and the Tate Modern in London. Her innovations continue to influence generations of artists working at the intersection of performance, video, and installation

Ryan Sullivan's exhibition at Palazzo Degas

Ryan Sullivan's paintings capture a moment that, by its very nature, wants to remain in motion. Layers of paint and resin flow, settle, and solidify. Their surfaces appear geological, cosmic, microscopic—as if looking into the depths of a rock, a distant galaxy, or a newly formed landscape.

Naples, where history layers on top of each other and Vesuvius is a constant reminder of the movement beneath the surface, Sullivan's works resonate in a unique way — like a snapshot of a state in constant flux.

The exhibition at Palazzo Degas presents two series of works: large resin paintings, in which masses of color shatter into deep translucent layers that capture the light, and smaller pearls on paper, in which the material behaves differently — the paint spreads, expands and leaves delicate traces that speak less of weight and more of permeability. Both series share a material immediacy: here there is no illusion, nor a classic depth of field, but rather painting as physical reality. The exhibition is part of the seventh edition of a series of temporary exhibitions organized at Palazzo Degas in the spaces of the C.A.S.A. Center of the Arts of the Scene and Audiovisual of Naples.

Ryan Sullivan has participated in numerous institutional exhibitions, including Le Consortium in Dijon (2024), the Aspen Art Museum in Aspen (2022), the Highline in New York (2019), the GAMeC in Bergamo and the Marciano Art Foundation in Los Angeles (both 2018), the ICA Institute of Contemporary Art in Miami (2015, solo exhibition), the Kunstmuseum Bonn, the Aïshti Foundation in Beirut, the FLAG Art Foundation in New York (all 2015), the Robert Rauschenberg Foundation in New York (2013), and the MoMA/PS.I in New York (2010), among others.

Joan Jonas's Exhibition at the Naples Aquarium

In collaboration with the Stazione Zoologica Anton Dohrn and the Associazione Amici dell'Acquario, Joan Jonas will exhibit at the Naples Aquarium a selection of her drawings inspired by scientific watercolors preserved in the historical archive of the Aquarium.

Joan Jonas's Fish Drawings, on display at the Aquarium, are a fascinating series of works born from the combination of personal discoveries, artistic experimentation and an intense relationship with nature. A true passion for fish grew in her after she found a Japanese fish dictionary in a thrift store in San Diego. Having copied the detailed color illustrations of various species of fish, she began to repeatedly draw them with blue ink, a creative process that led her to explore form and movement.

The Fish Drawings were not only developed by her as a performative practice, but are part of a broader exploration of various subjects, from underwater worlds to melting glaciers to imaginary aquatic environments.

As part of the Moving Off the Land project (2016-present) and his collaboration with marine biologist David Gruber, Jonas has deepened his interest in marine ecosystems. He has incorporated his drawings into immersive installations, enhanced by video art, glass sculptures, mirrors and other objects, in order to create a multimedia experience of the marine universe. Jonas's inspiration from a deep passion for nature and the animal world is a key aspect of his recent artistic production, which includes performances, installations and video art. The subjects he has chosen to express this passion include, among others, the strangest creatures of the deep sea and even his beloved dog. A central theme of his work is the role the ocean has played, as a totemic, spiritual and ecological touchstone, in various cultures throughout history. In preparing his projects, Jonas conducts extensive research in aquariums around the world and in the waters off the coast of Jamaica.

The Naples Aquarium is therefore an exhibition space that has a special meaning for Jonas.

The Aquarium of the Zoological Station opened its doors in 1874. It is the only 19th-century aquarium that still retains its original structure. The exhibition at the Naples Aquarium enters into a splendid dialogue with the other at C.A.S.A. - Palazzo Degas, where his pioneering multimedia installation Vulcano Saga will be presented.

The exhibition at the Aquarium will be open to the public from March 24 to May 4, 2025.

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