

GALERIE GISELA CAPITAIN

NAPOLI

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

Joan Jonas
Ryan Sullivan

March 22 - May 16, 2025

Opening

March 22, 6 - 9 pm

Zweigstelle Capitain VII - at C.A.S.A., Palazzo Degas, Napoli

Galerie Gisela Capitain is delighted to announce Zweigstelle Capitain VII, the seventh edition of the gallery's temporary and traveling exhibition project. Zweigstelle Capitain VII will again take place at the prestigious Palazzo Degas, within the spaces of C.A.S.A. Centro delle Arti della Scena e dell' Audivisivo in Naples, presenting two solo exhibitions by Joan Jonas and Ryan Sullivan.

As a centerpiece of Joan Jonas's exhibition at Zweigstelle Capitain the artist will present her renowned multimedia installation *Volcano Saga*, which is inspired by 13th-century Icelandic sagas. In addition, Jonas is invited by the Stazione Zoologica Anton Dohrn Napoli to explore and showcase the collection of the historic Aquarium of Naples in juxtaposition with her own works.

Ryan Sullivan's exhibition at Zweigstelle Capitain will mark his first solo project with the gallery since joining the roster in 2024. For the show at the Palazzo Degas he created a suite of new paintings and drawings.

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

The project Zweigstelle Capitain debuted in 2022 with two temporary exhibitions in Rome. The space in Via dei Volsci was a former workshop in the area of San Lorenzo, far away from being a traditional white cube. In Rome the gallery has featured 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 Palazzo Degas in March 2023 with works by Isabella Ducrot, Jacqueline Humphries and Liza Lacroix, the fourth edition featured a solo presentation by British artist Jadé Fadojutimi. Zweigstelle Capitain V presented exhibitions by Seth Price and Kristi Cavataro, followed by Zweigstelle Capitain VI presenting exhibitions by Barbara Bloom and Joe Bradley with Tobias Pils.

Program Zweigstelle Capitain VII - Napoli

Saturday, March 22

Opening reception 6 - 9 pm
Reading performance by Joan Jonas

Monday, March 24

Stazione Zoologica Anton Dohrn
Opening reception 6 - 8 pm

Saturday, April 26

Screening - Asta Nielsen
Introduction by Karola Gramann and Heide Schlüppmann

Friday, May 16

Finissage
Bruno Leone - *guarattelle* theater
7.30 pm

Joan Jonas

Born 1936, New York, lives and works in New York.

Joan Jonas is one of the most important American artists to emerge in the late 1960s and early 1970s. She is a pioneer in video and performance art, her projects and experiments were influential in the establishment of video performance art and video installation as artistic mediums. Her influence has extended to Conceptual art, theater, and other visual mediums.

Jonas is known for her innovative work that blends various media, to explore themes of storytelling, identity, and mythology. Her work often incorporates elements from literature, history, and folklore, creating immersive and thought-provoking experiences.

One of Jonas's renowned works, *Volcano Saga* (1985/1989/1994/2011), is a multimedia installation inspired by Icelandic sagas. *Volcano Saga* reimagines the thirteenth-century Icelandic *Ladala* saga. It began as a performance with film and video components, which Jonas performed eight times between 1985 and 1987, primarily as a solo work but on two occasions with one other performer. She then produced it as a video work, shot between 1985 and 1989, featuring Jonas, Tilda Swinton (as the main character), and Ron Vawter. In 1994 Jonas presented *Volcano Saga* as a multimedia installation in *Joan Jonas: Works, 1968-1994*, at the Stedelijk Museum, Amsterdam, with slides of her 1987 performance at the Performing Garage, New York. The 1994 installation was updated in 2011 with footage of an early performance from 1986. *Volcano Saga* is celebrated for its evocative visuals and its exploration of the intersection between nature, myth, and human consciousness.

Joan Jonas has had a profound impact on contemporary art through key exhibitions. Her seminal performance *Organic Honey's Visual Telepathy* debuted in 1972, is blending video and performance. Major retrospectives include her 2003 exhibition at the Queens Museum and the 2014 Tate Modern show. In 2015, Jonas represented the United States at the Venice Biennale with *They Come to Us Without a Word*. More recently, her 2018 MoMA retrospective solidified her legacy as a trailblazer in video and performance art, influencing generations of artists worldwide. Jonas was the subject of yet another solo exhibition at the MoMA, NY in 2024.



Photo: Emiliano Granado



GALERIE GISELA CAPITAIN







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I see Volcano Saga as the beginning of my synthesizing the development of female character, the story as mirror, and the volcanic landscapes as representation of narrative. Here, Iceland, was the connection of the psyche to the elements. As in "Wind", the elements become character. I chose as my story the 13th Century "Laxdaela Saga". This story is about a woman who married four times. The book begins with a historical account, tracing the characters' ancestry, then continues with the woman, Gundrun, who tells four dreams to a seer who then interprets the dreams. The second part of the saga involves the actual marriages and the carrying out of the prophecy.

A film crew recorded the landscapes on video. I photographed it, and on returning to New York, I developed a solo performance with video and slide projections of the different mostly volcanic landscapes that for me represented parts of the story – the four dreams. I finally turned the live performance into a 30-minute narrative for television broadcast, with Tilda Swinton playing Gundrun and Ron Vawter playing the seer Gest.

I developed a way of telling the story in video with the foreground shot in the studio against the Icelandic landscapes as backdrops. Gundrun tells her dreams to Gest as they sit together in the hot springs – a beautiful blue lagoon with wond, mist, and black volcano rock. Sitting in the steamy blue made the relationship of the characters in the story erotic. I liked this added level of closeness in relation to our own ideas about how and when we tell our dreams to others, and how they are interpreted.

To frame the story in the present I began the tape by telling my story of an accident that actually happened, in which my car was blown off the road by the wind. Otherwise I played a small part. The tape ended with an old couple talking about how the fishing net was invented. By a woman, probably, they say.

–Joan Jonas in *Joan Jonas: Performance Video Installation*, Hatje Cantz Verlag, 2001



Installation view *Volcano Saga* (1985/1994/2011), Wilkinson Gallery, London, 2011.
Photo courtesy of Wilkinson Gallery, London. Photo Peter White

JOAN JONAS

Born 1936, New York
Lives and works in New York

Education

1965, Master of Fine Art, Columbia University, New York
1958-61, School of the Museum of Fine Arts, Boston, Massachusetts

1958, Bachelor of Arts, Art History and Sculpture,
Mount Holyoke College, Mount Holyoke, Massachusetts

Selected Solo Exhibitions

2025

Joan Jonas: From Wind to Rivers to the Abyssal Plain, Buchwald-Wright Gallery, The Gunt, Gambier
Gladstone Gallery, New York
Zweigstelle Capitain VII, C.A.S.A - Palazzo Degas, Naples
Pace Gallery, Tokyo

2024

Joan Jonas, Good Night Good Morning, The Museum of Modern Art, New York
Joan Jonas: Animal, Vegetable, Mineral, The Drawing Center, New York
Joan Jonas: Sun Signals, PICA, Perth

2023

Joan Jonas and Eiko Otake: Drawing in Circles, Castelli Gallery, New York
Draw on the Wind, Galleria Raffaella Cortese, Milan

2022

Joan Jonas, Haus der Kunst, Munich, Germany
Inscribed in the Air, Gladstone Gallery, Brussels

2021

Dia Art Foundation, Beacon

2020

Joan Jonas: Five Decades, Pinacoteca de São Paulo, São Paulo
Moving off the Land II, Museo Nacional Thyssen-Bornemisza, Madrid

2019

Five Rooms For Kyoto: 1972-2019, Kyoto City University of Arts Art Gallery, Kyoto, Japan

Joan Joans, Serralves Museum of Contemporary Art, Porto, Portugal

Moving off the Land II, Ocean Space, Chiesa di San Lorenzo, Venice

I Know Why They Left, Isabella Stewart Gardner, Boston
They Come to Us without a Word, Fort Mason Center for Arts & Culture, San Francisco

2018

Promise of the Infinite: Joan Jonas and the Mirror, Mt. Holyoke Art Museum, South Hadley
Joan Jonas, Tate Modern, London

2017

what is found in a windowless house is true, Gavin Brown's enterprise, New York

2016

Volcano Saga, Akureyri Art Museum, Akureyri
Reanimation, National Gallery of Iceland, Reykjavik
L'Ecran: Sons d'Artifices / The Screen: Sounds of Light, Musée d'art contemporain de Bordeaux, Bordeaux
Joan Jonas. caudal o río, vuelo o ruta, Fundacion Botin, Santander
From Away, DHC/ART, Montréal, Québec
They Come to Us without a Word, NTU Centre for Contemporary Art Singapore

2015

Joan Jonas: Selected Films and Videos, 1972-2005, MIT List Center for Visual Arts, Cambridge
Wind / Reading Dante II, CCA KITAKYUSHU Project Gallery, Kitakyushu
They Come to Us without a Word, La Biennale di Venezia | U.S. Pavilion, Venice
In the Trees, Galleria Raffaella Cortese, Milan
They Come to Us without a Word II, with Jason Moran, Teatro Piccolo Arsenale, Campo della Tana, Castello, Venice
Light Time Tales, Malmö Konsthall

2014

Light Time Tales, Hangar Bicocca, Milan
Joan Jonas It Blew Right in My Ear Like The Wind, Centre for Contemporary Art, Kitakyushu
Joan Jonas / Lawrence Wiener, Galerie Yvon Lambert, Paris
Joan Jonas: Masks Dolls and Baskets, Proyecto Paralelo, Mexico City
Reanimation, with Jason Moran, Hangar Bicocca, Milan

2013

They come to us without a world, Centre of Contemporary Art, Kitakyushu
Parallel Practices: Joan Jonas & Gina Pane, Contemporary Arts Museum Houston
Reanimation, Galerie Yvon Lambert, Paris

Draw without looking, Tate Modern, London
Reanimation, Kulturhuset Stadsteatern, Stockholm
Reanimation with Jason Moran, Performa – Roulette, Brooklyn, New York

2012

Documenta 13, Kassel

2011

Drawing Languages and Volcano Saga, Wilkinson Gallery, London
Reading Dante III, Bergen Kunsthall, Bergen, Bergen
Broken Symmetry, Centre for Contemporary Art, CCA Kitakyushu, Kitakyushu

2010

READING DANTE IV, Galleria Raffaella Cortese, Milan
Reading Dante III, Yvon Lambert, New York
Joan Jonas: Drawings/Video/Performance, Location One, New York

2009

Joan Jonas: Reading Dante II, The Performing Garage, New York
Performance 7: Mirage by Joan Jonas, Museum of Modern Art, New York

2008

Joan Jonas: Drawings and Videos, Wako Fine Arts, Tokyo
Infernal Paradise, Wilkinson Gallery, London
The Shape, the Scent, the Feel of Things, Haus der Kulturen der Welt, Berlin

2007

Museu d'Art Contemporani de Barcelona
The Hand Reverts to its Own Movement, Spazio San Francesco, Fondazione Antoni Ratti, Como
Timelines: Transparencies in a Dark Room, Museu d'Art Contemporani de Barcelona
The Shape, the Scent, the Feel of Things, My New Theater VI and other works, Yvon Lambert, New York
Joan Jonas: My Theater, Galleria Civica di Arte Contemporanea, Trento
12th Biennial of the Moving Image, Centre pour l'image contemporaine, St-Gervais
Wilkinson Gallery, London

2006

The Shape, the Scent, the Feel of Things, Dia: Beacon, Beacon
Crossed Waves, Castello di Rivoli, Turin
Crossed Waves, Museo Nacional Centro de Arte Reina Sofia, Madrid
Scenes from the Shape, the Scent, the Feel of Things, 2004/2006 II, Rosamund Felsen Galley, Santa Monica

Ryan Sullivan

Born 1983 in New York, lives and works in New York

While traditional painting requires the building of layers from the canvas upwards, Ryan Sullivan's paintings are made 'in reverse' by pouring liquid urethane, often infused with pigment, onto a flat rubber tray lying on the floor. The bucket, not the brush stroke, is the unit of the gesture. The brush just pushes the color around. There is no canvas, only paint petrified into existence. The visual effect is determined by the curing time of each batch, along with the quantities, color choices, and pour lengths - and reminds of geological, interstellar, and microcosmic images.

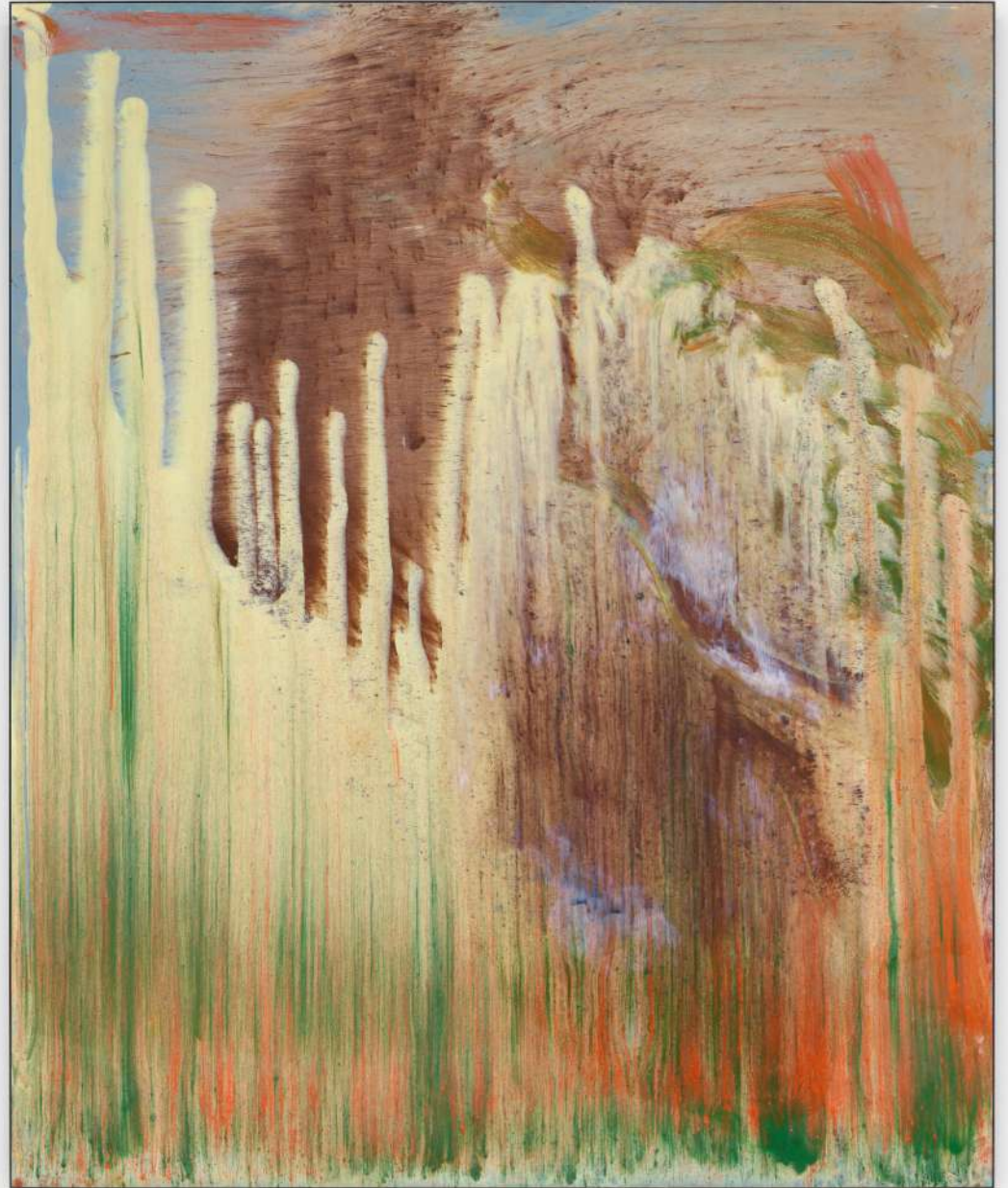
Ryan Sullivan studied at the Rhode Island School of Design, Providence RI. He participated in institutional exhibitions at Le Consortium, Dijon (2024), Aspen Art Museum, Aspen 2022, Highline, New York 2019, GAMeC, Bergamo, Marciano Art Foundation, Los Angeles (both 2018), ICA Institute of Contemporary Art, Miami 2015 (solo exhibition), Kunstmuseum Bonn, Aishti Foundation, Beirut, The FLAG Art Foundation, New York (all 2015), Robert Rauschenberg Foundation, New York 2013, and MoMA/PS.1, New York 2010, among others.

His work is part of public collections such as ICA Institute of Contemporary Art, Miami, Hammer Museum, Los Angeles, LACMA Los Angeles County Museum of Art, Los Angeles, SFMOMA San Francisco Museum of Modern Art, San Francisco and MoMA Museum of Modern Art, New York.



Untitled
2023
Cast urethane resin, fiberglass, epoxy
175 x 145 cm

RYS-0016







Installation view The High Line, New York, 2019



Installation view ICA Institute of Contemporary Art, Miami, 2015



RYAN SULLIVAN

Born 1983 in New York
Lives and works in New York

Education

2015 BFA Rhode Island School of Design, Providence

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2015 BFA Rhode Island School of Design, Providence

Solo Exhibitions

2025
Zweigstelle Capitain VII, Palazzo Degas, Napoli (forthcoming)

2024
Blum, Los Angeles

2023
Sadie Coles HQ, London

2022
125 Newbury, New York
Rosyendpost, Greenport
Sadie Coles HQ, London

2020
The Club, Tokyo

2019
The Chamber (or Wall of Sound), Adrian Rosenfeld Gallery in collaboration with Sadie Coles HQ, San Francisco
one minute's music, one minute's time, Sadie Coles HQ, London

2017
Only Connect, Maccarone, New York

2016
~/—, Sadie Coles HQ, Davies Street, London

2015
ICA Institute of Contemporary Art, Miami

2013
Sadie Coles HQ, Kingly Street, London
Hydra Workshop, Hydra

2012
Maccarone, New York

Group Exhibitions

2024
Abstraction (re)creation, Le Consortium, Dijon

2023
To Bend The Ear Of The Outer World. Conversations on contemporary abstract painting, Gagosian, London

2022
Summer Hours, Cheim & Read, New York
Maze Zanine, Amaze Zaning, A-Mezzaning, Meza-9, David Zwirner, New York, organized by Ei Arakawa, Kerstin Brätsch, Nicole Eisenman, and Laura Owens Aspen Art Week, Aspen Art Museum, Aspen

2019
En Plein Air, Highline, New York

2018
Black Hole, Art and Materiality from Informal to Invisible, GAMeC Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo
CONDO: Shanghart Gallery hosting Sadie Coles HQ, London, Shanghart Gallery, Shanghai
The Collection, Marciano Art Foundation, Los Angeles

2017
Abstract / Non Abstract, presented by Larry Gagosian & Jeffrey Deitch, Gagosian Gallery, Miami Satellite TV, Tetsuo's Garage, 8-10 Yasukawa, Nikko
MIDTOWN, Lever House, New York
Thinking out Loud, The Rachofsky Collection, Dallas

2016
In the Making: Artists, Assistants, and Influence, Luxembourg & Dayan, New York

2015
New Skin, Aishti Foundation, Beirut
Surface Tension, The FLAG Art Foundation, New York New York
Painting, Kunstmuseum Bonn, Bonn

2014
Man In The Mirror, Vanhaerents Art Collection, Brussels

2013
Empire State, New York Art Now, Galerie Thaddaeus Ropac, Paris; Palazzo delle Esposizioni, Rome Nothing Turned Itself Inside Out, White Flag Projects, St. Louis
Group Show, Xavier Hufkens, Brussels
Tenth Anniversary Show, Wallspace Gallery, New York
Fruits of Captiva, Robert Rauschenberg Foundation, New York

2012
Alone Together, Rubell Museum, Miami Group Show, West Street Gallery, New York

2011
Were All Stars To Disappear or Die, Bugada & Cargnel, Paris
Grisaille, Luxembourg & Dayan, London
Everything You Can Imagine is Real..., Xavier Hufkens, Brussels
Secondary Evidence of Things Unseen, VeneKlasen/Werner, Berlin
Robert Barry, Peer Bode, Raymond Hains, Nikolas Gambaroff, Ryan Sullivan, Nicole Klagsbrun, New York

2010
Skins, OHWOW, Miami
Group Show, Marc Selwyn Fine Art, Los Angeles Neo-Vitruvian: The Body Now, Hal Bromm Gallery, New York Greater New York
2010: Rotation 4, MoMA/PS. I, New York Twenty-Six Dinner Parties: I, Amagansett, New York
Spare Room, West Street Gallery, New York
Substance Abuse, Leo Koenig Inc., Projekte, New York Volume, AT I Projects, Los Angeles
Selections, LA Art House, Los Angeles

2009
Kings County Biennial, Kidd Yellin, Brooklyn Room Tones, St. Cecilia Convent, Brooklyn

2008
What the Midnight Can Show Us, Museum52, New York 2007
Neointegrity, Derek Eller Gallery, New York

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