

# Capitain Petzel

## **RHIZOME - 7 ONLINE EXHIBITIONS**

April 2nd – May 14th

Capitain Petzel is pleased to launch a series of online exhibitions inspired by the concept of Rhizome, originally a botanical term appropriated by the French philosophers Gilles Deleuze and Félix Guattari.

'A rhizome is characterized by ceaselessly established connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.'

-Excerpt from *A Thousand Plateaus*

Given the infinite connections between the artists in our gallery program, we are taking this notion of connectivity and ever-evolving narratives to bring to you 7 themed constellations — each week we will present 7 works by 7 artists in contribution to a wider, relevant discourse. The online shows will be launched via Mailchimp & instagram.

### **Rhizome 1/7**

#### **TEXT**

Launching April 2nd

### **Rhizome 2/7**

#### **CAL ARTS**

Launching April 9th

### **Rhizome 3/7**

#### **THE DOMESTIC**

Launching April 16th

### **Rhizome 4/7**

#### **WORKS ON PAPER**

Launching April 23rd

### **Rhizome 5/7**

#### **THE TECHNICAL IMAGE**

Launching April 30th

### **Rhizome 6/7**

#### **PICTURES GENERATION**

Launching May 7th

### **Rhizome 7/7**

#### **MOVING IMAGES**

Launching May 14th

Feat. works by Robert Anton, Yael Bartana, Walead Beshty, Karla Black, Ross Bleckner, Barbara Bloom, Andrea Bowers, Troy Brauntuch, Isabella Ducrot, Roe Ethridge, Stefanie Heinze, Charline von Heyl, Sean Landers, Maria Lassnig, Robert Longo, Sarah Morris, Matt Mullican, Peter Piller, Tobias Pils, Seth Price, Stephen Prina, Pieter Schoolwerth, Amy Sillman, Monika Sosnowska & Christopher Williams.

# Capitain Petzel

## Rhizome 1/7 TEXT

April 2 – 9, 2020

For the first iteration of the *Rhizome* online exhibitions, Capitain Petzel presents a selection of works which surround text, be it through a connection to existing texts and literature, language, typography, stream of consciousness or to-the-point messages.

For **Andrea Bowers** political engagement and artistic expression are inseparable. Her *Political Poetry - Gagosian Recycled (Fischer & Fritzingler)* is from a series of drawings on Gagosian gallery cards. Drawn on top of the cards' images are political poems and accompanying graphics. Using colored pencil, she has meticulously rendered her mug shot in a photo-realist manner to tell a narrative of resistance and rebellion.

The *Black Stars Shed No Light* neon derives from the opening line of **Yael Bartana's** reinvented Finnish anthem in her acclaimed documentary-film *True Finn*. For this production, Bartana asked eight people from Finland one simple question – who is a true Finn? Her objective was to create and record a utopian moment that would yield an answer to this issue, ultimately probing questions about identity, nationhood, and belonging. This grand textual neon serves as a stark material interpellation about these themes that are so central to the artist's practice.

**Amy Sillman** contributes a beautiful acrylic, gouache and ink on paper work from her Y Series. In her unique painterly language, she presents us with the letter Y, which could stand for yellow just as well as it could represent a chromosome. Her Y paintings come at her viewers with an exceptionally energetic performance of gestural postures.

**Matt Mullican's** work is very much linked to the creation of language through artistic expression. Since the 1970s he has been developing a complex system of symbols consisting of various pictograms and colors as a means of tackling the question of the structure of the world, and with his system he aims to portray in symbols every aspect of the human condition in different combinations. Much in the spirit of this quest, his contribution to the first *Rhizome* online exhibition directly addresses typography and lettering – the roman alphabet, numerical system, and signs.

Filling paintings and drawings with textual outpourings of stream-of-consciousness confessions, **Sean Landers'** artworks span an enormous breadth of subjects and touch on existential themes. The vast majority of Landers' work originates in writing, which he then turns into drawings and paintings in which the text become the image – *Blister in the Pun* serving here as a prime example of this. "The way I like to image it is, all my work is a tree and writing is the trunk of that tree and the branches are all the various series I have made. All of it, every seemingly 'out of left field' series derives from writing—the trunk—in some way," says Landers.

**Pieter Schoolwerth's** work focuses on how technology or other 'forces of abstraction', as he calls them, produce the world we live in, especially interpersonal communication. He frequently makes use of language and textual elements to add to the absurdist narratives of his compositions, using linguistic play in his titles as well his works. In the *Fuck Me* series, textual elements are integrated as layers in his multidimensional scenes that depict the constant flux of contemporary life in our technological landscape.

**Barbara Bloom's** *Joyce's Schema* from her series *Objects of Desire* shows a facsimile of a schema that author James Joyce drew up to aid a close friend in understanding the fundamental structure of his book *Ulysses*. A few of such charts produced by Joyce were given away in secret, with his explicit appeal that they not be published or distributed. In spite of his requests, more or less accurate typed copies of the authorized schemas were produced and circulated.