

Captain Petzel

Infinite Games...2

26 February – 17 April 2021

Jadé Fadojutimi, Ximena Garrido-Lecca, Stefanie Heinze, Jacqueline Humphries, Rodney McMillian, Sarah Morris, Seth Price, Pieter Schoolwerth, Amy Sillman, Monika Sosnowska, Wim Wenders

Captain Petzel is pleased to present the second iteration of *Infinite Games*, extending the concept of the group show initiated at the gallery late last year, which reflected on the role that deviancy, the ambiguous and the disjointed play in art and society. After the second lockdown, we are looking forward to presenting to the public a newly adapted exhibition encompassing 11 artists and including new works made especially for this occasion, which similarly address these ever-relevant themes in a reconfigured context.

Jadé Fadojutimi's new painting *Debris is welcome in this stream of thought* displays yet again her penchant for bright palettes — to her, “color is the deciding factor”. Though slightly more pared back in composition, Fadojutimi's use of oil stick encourages speed and spontaneity, enabling her strokes to race up and down the canvas, creating a gushing experience felt by the artist and viewer alike.

Stefanie Heinze's new work *Night Notes* was initially made for the exhibition *Studio Berlin* at Berghain, a large presentation of works by Berlin-based artists. We are happy to re-present this work in a new context, as an extended reflection on transformation and transgression in artistic expression. Heinze's abstracted subjects melt into colorful, fantastical forms to create vivid compositions which, in combination with their lyrical titles, are both deeply personal as well as cleverly subversive in their questioning of the status quo.

Ximena Garrido-Lecca engages with the turbulent history of her native Peru through sculpture and film, examining how neocolonial standards are continuously enforced by globalization. Her project *Destilaciones (Distillations)* began as an investigation into the Peruvian town of Lobitos, in which the petrol industry asserted immense power. The two-channel video *Aceite de Piedra* depicts the realities of the socio-economic life of Lobitos. Similarly, her sculptures, composed of stainless steel and ceramic, present a powerful juxtaposition of the ever-present oil purifier machines and local artisanal practices.

Jacqueline Humphries' Protest Signs are cast in resin from found cardboard and pieces of wood. Part sculpture and part painting, Humphries incorporates pigment into the resin itself before making the casts. She then applies additional painted marks on their “signs” and “posts.” Contemplating her position as an artist that uses self-appropriative methods — processing earlier works and imagery — in examination of our collective contemporary moment, with these signs Humphries questions the agency of painting, and art more generally. Protest signs depend upon clear and pointed expression of opinions. What statement can painting make? And how does it communicate?

Rodney McMillian explores the complicated relationship between history and contemporary culture, not only as it is expressed in American politics, but also as it manifests in its modernist art traditions such as landscape painting. His paintings on knitted blankets, sometimes with clear representation of a landscape, reflect on the systems of exchange that domestic objects can exist in, and their relation to the histories they evoke, whether personal, national or art historical.

Sarah Morris' Sound Graph painting utilizes the language of American abstraction, minimalism and pop, while its forms are derived from the artist's sound files, using the speech from audio recordings as a starting point for the composition. *Deviancy is the Essence of Culture* takes its title from James P. Carse's cult novel *Finite and Infinite Games*, from which Morris had crafted a film script, which functions as both

philosophical thesis and warning. By encoding sound in her signature visual language, Morris demonstrates the constructedness of language — a notion particularly relevant to our post-truth age.

Seth Price experiments with materiality through a range of media. His connection to the body recurs throughout his work, whether through media images, casts, or clothing. His *Photo Paintings*, a series that includes *90s Style Teeth*, creates a contrast between the material and immaterial, as bodily elements are digitally configured and printed on canvas.

Pieter Schoolwerth also takes the mediation of life through technology as a central theme of his work. His interest lies in how these “forces of abstraction” affect the interpersonal communication and atomized social relations of contemporary society. In his new series *Shifted Sims*, Schoolwerth makes use of the imagery of popular life-simulation computer game Sims to explore the reality of “once-removed” existence; a life split between material substance and virtual space. The composition is slightly shifted and distorted, deviating from a simple scene of avatars to one that depicts the increasingly relevant condition.

Amy Sillman's *XL45* emphasizes the figurative aspects of Sillman's typical visual language. Her dynamic gestures of paint, ink and oil crayon convey a sense of movement and flux, while playfully engaging with form, color, shapes and layers to yield an unexpected result. Her engaging compositions are charged with energy and humor, and reflect on complex themes such as physicality, language and interrelativity.

Monika Sosnowska's site-specific installation *Handrail* is a re-interpretation of a 1970s plastic-covered steel banister that playfully curves and loops on the wall, divorced from its functionality and initial purpose. Sosnowska's sculptures often allude to existing structures, which removed from their original context subvert the notion of the utility that once was. The artists' distinct and autonomous sculptural language is one of distortion and transformation, that alludes to the material changes of her native Poland after the collapse of the Soviet Union, which rapidly transformed the political and architectural landscape. By idiosyncratically warping a real object, Sosnowska creates an immersive viewing experience of uncanny familiarity.

Wim Wenders' began taking Polaroid photos in the 1960s, and this stayed his preferred photographic medium for many years. The two Polaroids on view in *Infinite Games...2*, entitled *Abstract Painting 1* and *2* are reprinted from the 1980s. Drawn to the ephemeral and instantaneous nature of the medium, Wenders used the camera as a “visual notebook” to capture the world around him. Revisited decades later, they function as more than photographs, but as time capsules and intimate insights into the early years of the artist's career. Wenders' experimentation with photography complements his film practice, which he then became primarily dedicated to. On view in the lower exhibition space is Wenders' film *Same Player Shoots Again*, shot during his student years, which follows a figure played by the famed German actor Hanns Zischler, bearing a gun, stumbling along a war-torn street in a seemingly Sisyphean manner. Originally shot in black and white, the footage was colorized, resulting in five sequences, “like the five balls in a pinball machine”, each time in a different color. “It did not really turn out a color film. Just a bit of blue, red, yellow and green along the road.” (Wim Wenders)