

Capitain Petzel

**Rhizome 1/7
TEXT**

April 2 – 9, 2020

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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 & Fritzinger) 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.

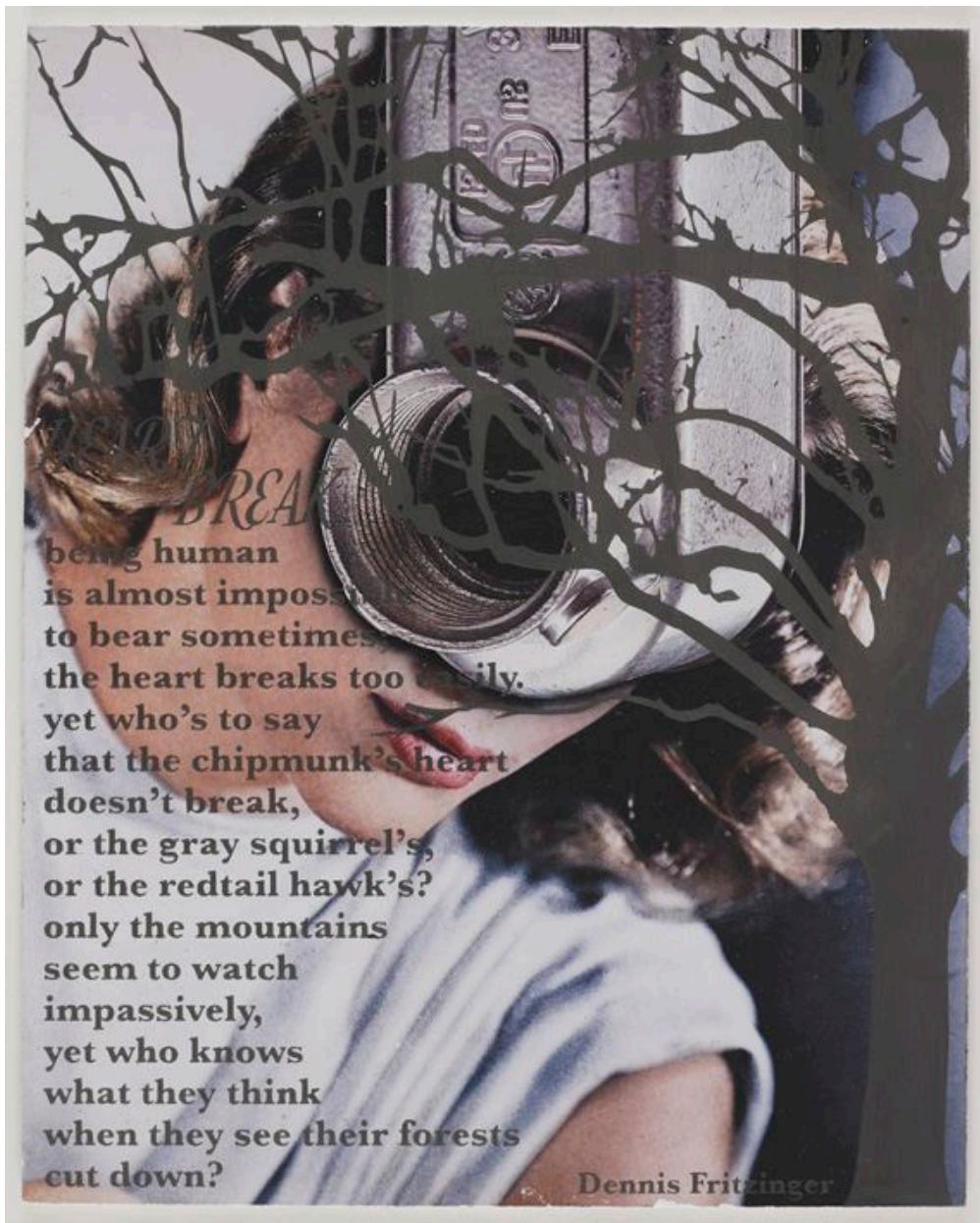
Matt Mullican's work is very much linked to the creation of language through artistic expression. Since the 1970s he has been developing a complex system of symbols consisting of various pictograms and colors as a means of tackling the question of the structure of the world, and with his system he aims 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.

Captain Petzel



Andrea Bowers

Political Poetry - Gagosian Recycled (Fischer & Fritzing)

2013

Graphite on invitation card

25.4 x 20.3 cm

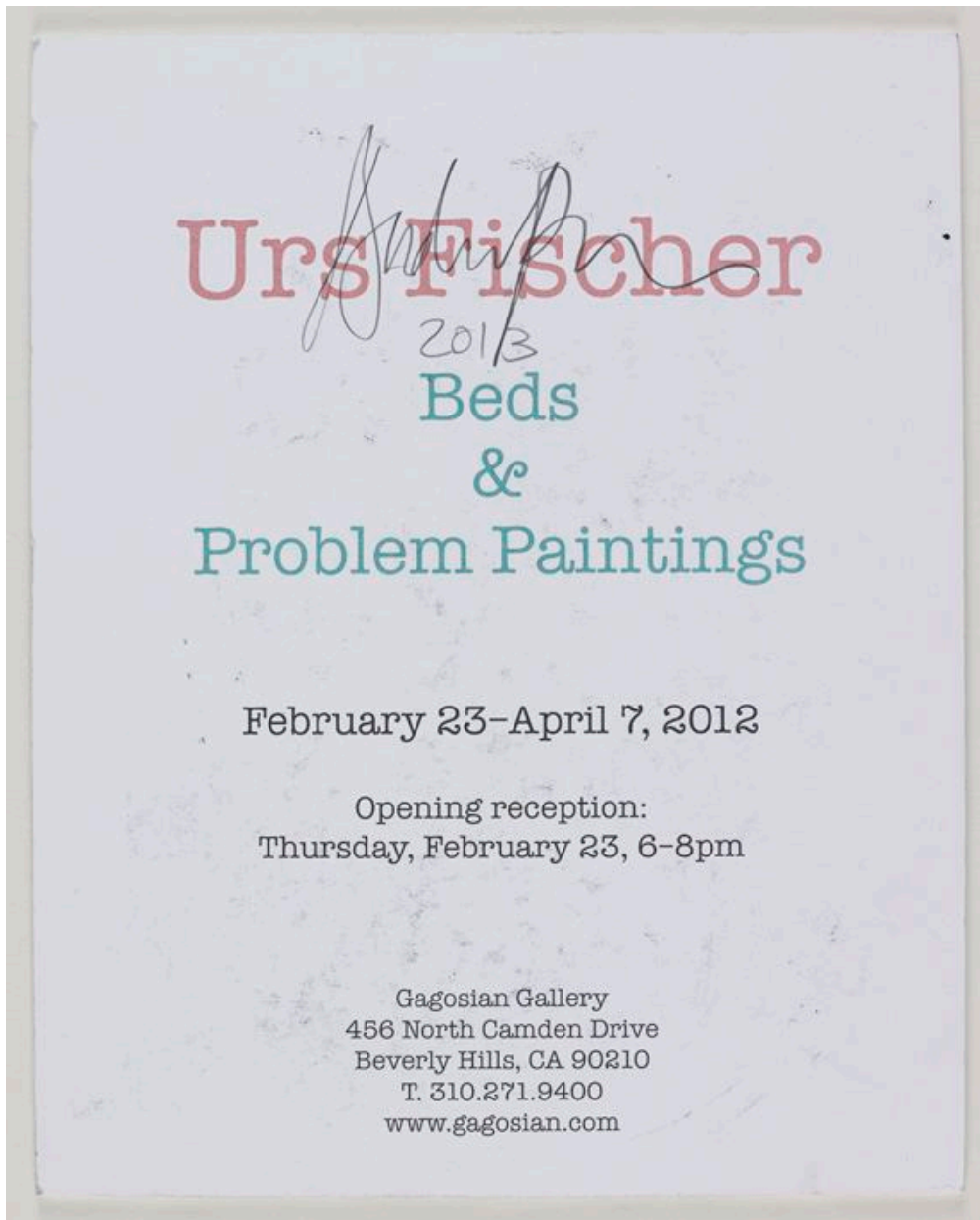
10 x 8 inches

(Inv# B-ABOWERS-13-0009)

\$25,000

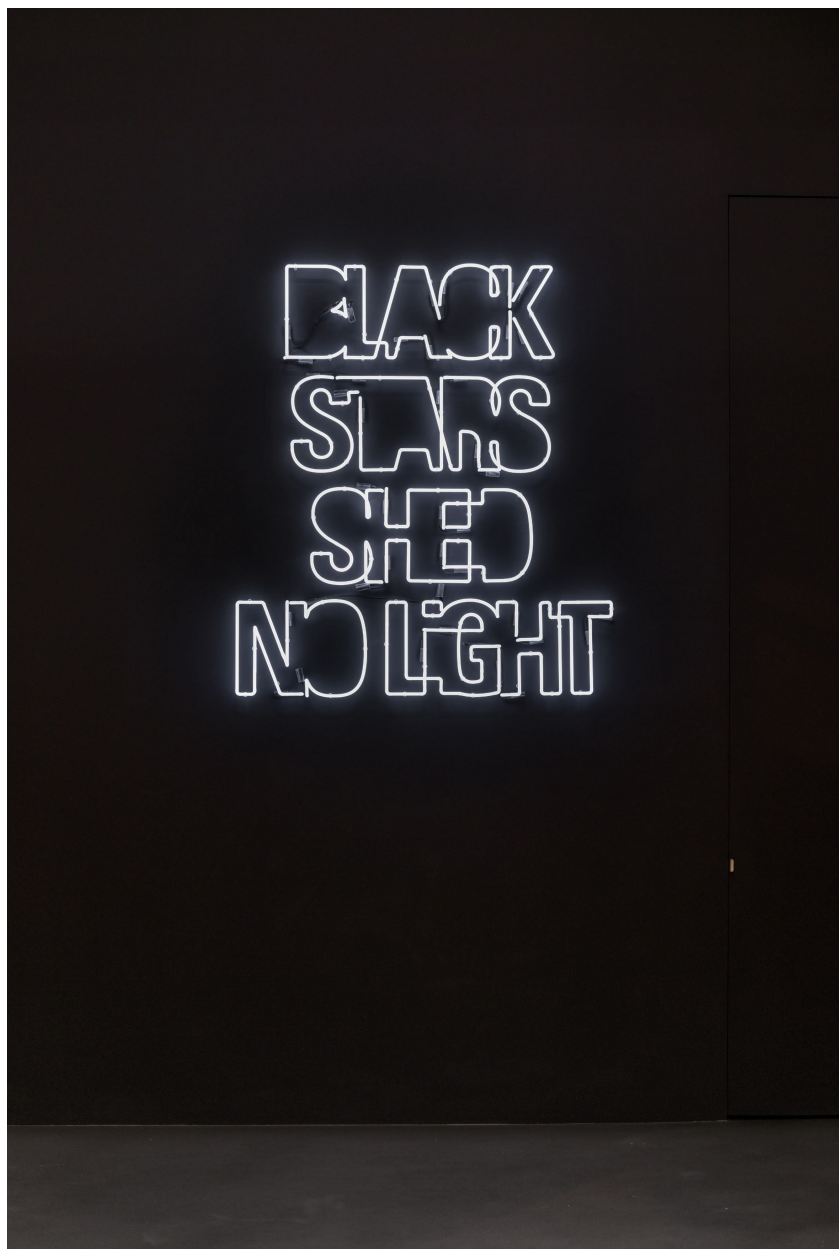
(Recto)

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(Verso)

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Yael Bartana

Black Stars Shed No Light

2014

Neon

66.9 x 59.1 inches

170 x 150 cm

Edition of 5, 2 AP

(Inv# B-YBARTANA-15-0007.3)

€25,000

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Amy Sillman

Y14

2017

Acrylic, gouache and ink on paper

101.6 x 66 cm

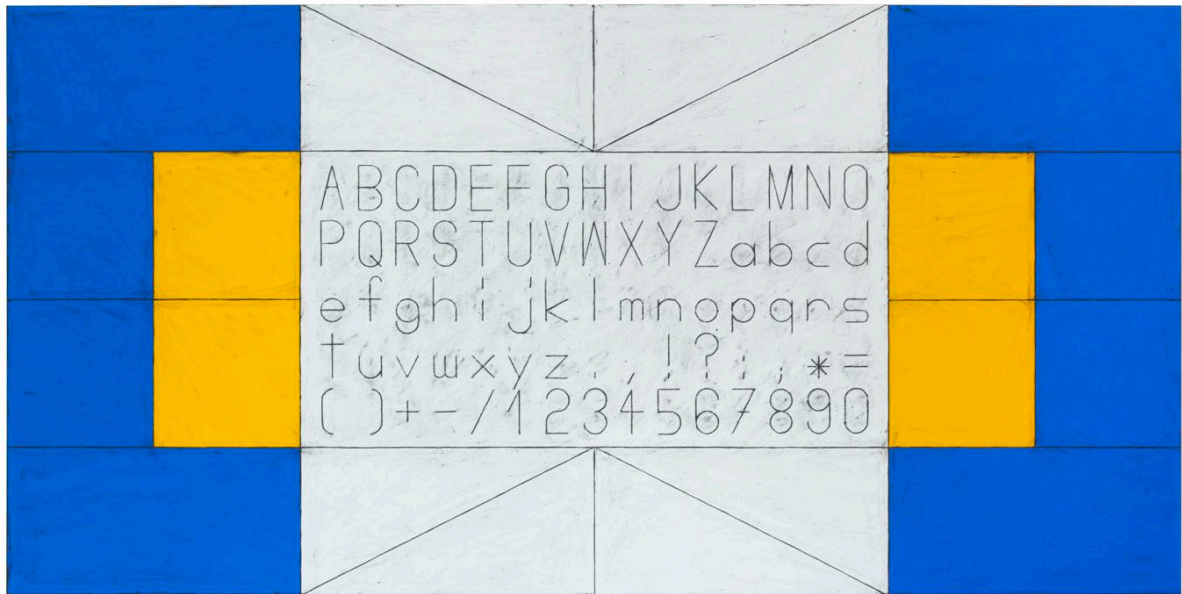
40 x 26 inches

Signed, titled, dated on verso; initialed and numbered on recto

(Inv# B-ASILLMAN-17-0010)

\$35,000

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Matt Mullican

Untitled (Sign Typeface)

2016

Oil stick rubbing and gouache on canvas

150 x 300 cm

59 1/16 x 118 7/64 inches

(Inv# B-MMULLICAN-16-0019)

€50,000

[illegible]

\$100,000

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Pieter Schoolwerth

Fuck Me #00

2016

Mixed media and collage

45.7 x 61 cm

18 x 24 inches

Framed:

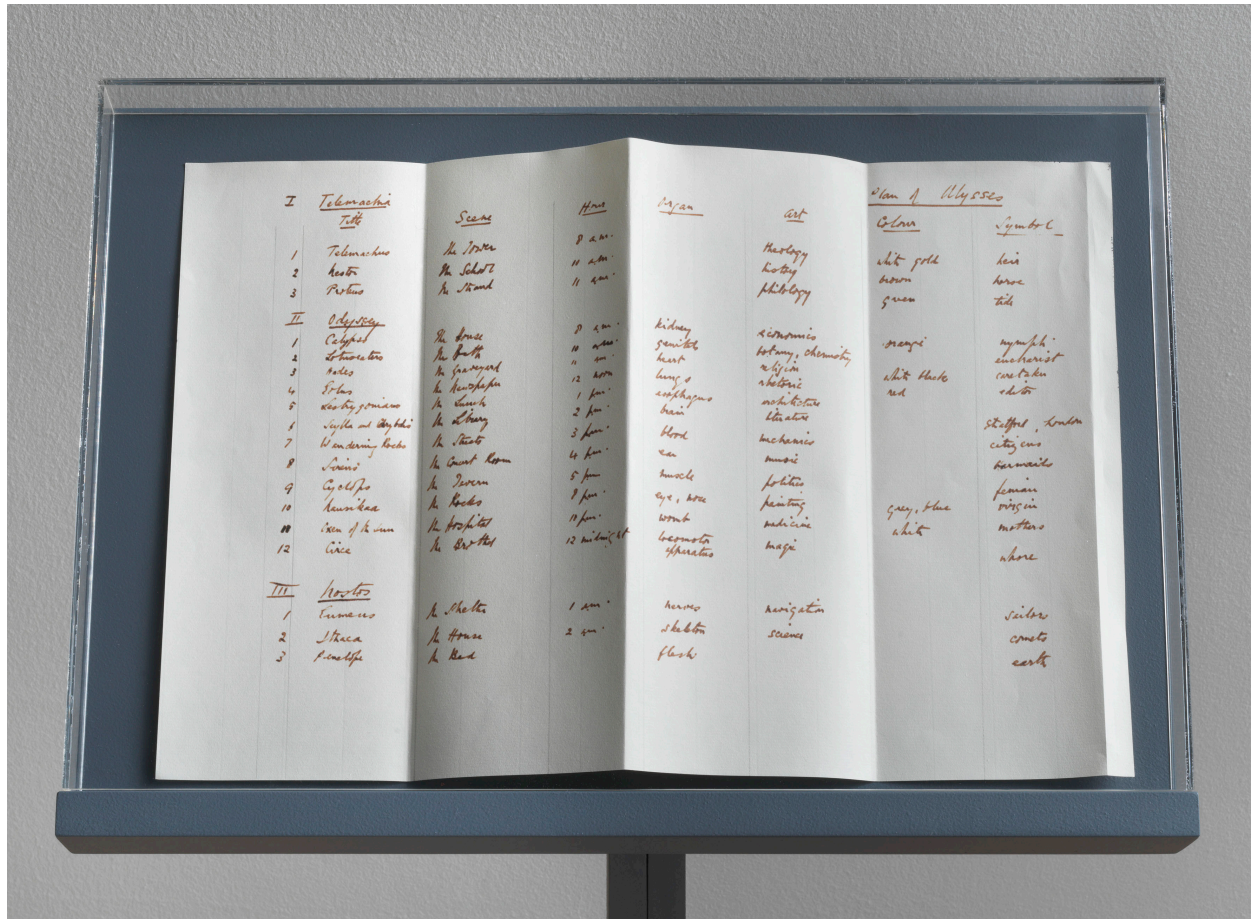
50.4 x 65.7 x 3.5 cm

19.8 x 26 x 1.4 inches

(Inv# B-PSCHOOLWERTH-17-0018)

\$6,000

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Barbara Bloom

Joyce's Schema

2020

Wood Stand, digital print with markings

117 x 48 x 35 cm

46.1 x 18.9 x 13.8 inches

Edition of 2

(Inv# B-BBLOOM-.20-0008)

\$24,000

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Regarding the chart Joyce wrote: "My damned monster-novel it would be better to send a sort of summary - key - skeleton - scheme (for home use only)... I have given only «Schlagworte» [catchwords] in my scheme but I think you will understand it all the same. It is the epic of two races (Israel-Ireland) and at the same time the cycle of the human body as well as a little story of a day (life). The character of Ulysses has fascinated me ever since boyhood... For seven years I have been working at this book - blast it! It is also a kind of encyclopaedia. My intention is not only to render the myth sub specie temporis nostri [in the light of our own times] but also to allow each adventure (that is, every hour, every organ, every art being interconnected and interrelated in the somatic scheme of the whole) to condition and even to create its own technique ..."