

Rhizome
seven online
exhibitions

4/7 Works on Paper
April 23–30, 2020

Capitain Petzel
Berlin

Node 4/7 Works on Paper

The fourth node of the Capitain Petzel Rhizome series centers itself around the art of drawing. The works presented here transcend the idea of the sketch or first draft, resulting in autonomous, creative articulations on paper and in many cases, occupying seminal positions in the artists' practices.

LA artist and activist **Andrea Bowers'** contribution is inspired by a wall drawing, which she produced in support of the resistance movement against the cutting down of 136 trees in front of the Weserburg Museum in Bremen at the time of her survey exhibition there in the autumn of 2019. Inspired by the original mural, Bowers created a series of four graphite drawings, which is currently featured in her show at the Museum Abteiberg, Mönchengladbach. With these drawings, Bowers enmeshes her viewers into a web of leaves and poetic musings on the importance of trees by notable individuals — for example, the poet William Blake and celebrated environmental activist Vandana Shiva.

The Rhizome's itinerary continues with an alluring, erotic drawing by **Isabella Ducrot**. The artist has been depicting lovers in numerous series since the 1990s, and as opposed to using textile as a basis for these works, has often opted for Chinese paper instead. Ducrot claims that this material forms the starting point for their creation, connecting to their iconographic roots in the erotic drawings so prevalent in the Eastern tradition.

Drawing represents an integral part of **Stefanie Heinze's** practice, frequently serving as the starting point of her larger scale canvases. Often drawn whilst travelling or outside of the studio, her intimate, delicate works on paper are based on the immediate, the profane, and the emergences of her subconscious. (*O.T.*) *Goddess*, like many of Heinze's drawings, makes use of both sides of the paper, as well as cutting and layering, lending it a truly enticing fragility and rawness. "Through cutting, layering, and the ink sucking through to both sides", Heinze explains, "these double-sided drawings tease each other in a gentle way."

Drawing allowed **Maria Lassnig** the highest degree of immediacy vis-à-vis an idea: "The drawing is closest to the idea. The drawing is closest to the moment. Each moment has only one possibility." Her dialogue with such moments in both the inner and outer worlds — grappling with the complexities of emotion and reality — is especially vivid in her works on paper. Her portraits grow out of a study of reality, though her sensitive observations of animals and humans reach far beyond the mere representation of the visible. She meaningfully engages with her subjects by extracting their essence and probing their singularity. In *Der Hai in der Yps* (The Shark in the Ybbs) one feels a palpable tension between the inner world and external representation: her distorted, expressive portrait of a shark serves as a prime example of how she depicted her subjects based on how she felt rather than objective reality, resulting in inventive contortions and exaggerations.

The Vienna-based artist **Tobias Pils** generates a reality based on its own laws, in which paradoxes, ruptures, and associative mental leaps merge to become an organic whole. Typical of his oeuvre, his contribution to this node of the Rhizome envelops viewers in a world of forms and structures that while familiar, cannot be entirely determined. Though nature and figures are partially distinguishable in this recent work, an undefined narrative nevertheless reigns, appearing as a scene of a cryptic dream.

Seth Price's multi-disciplinary work centers on the themes of distribution and circulation. *Working Drawing: Big Virus* represents a sample of what Seth Price calls his "virus pattern", which reoccurs in many of his works. Often the artist selects subjects and material not for their aesthetic value, but rather for their sociological and historical resonances. Though produced long before the ultimate peculiarity of 2020, this hypnotizing work is certainly one that resonates with the current climate.

The recent double-sided work on paper by **Amy Sillman**, *Dub Stamp (2B)* calls upon abstract and figurative motifs to address the material and emotional conditions of being human in fraught political times. In the days after Donald Trump was elected, the artist began making charcoal drawings of people getting down on their hands and knees to throw up. A couple of years later, Sillman has dug these up and screen printed over them. Her contribution to this node of the Rhizome is, in fact, more than just a drawing: upon closer inspection of both the recto and verso, a network of layers is revealed — silkscreened patterns and painted brushstrokes overlap the figures, all engaging in conversation with one another.



Andrea Bowers

People's Initiative Poetic Protest on Paper Group 1, 1 of 4

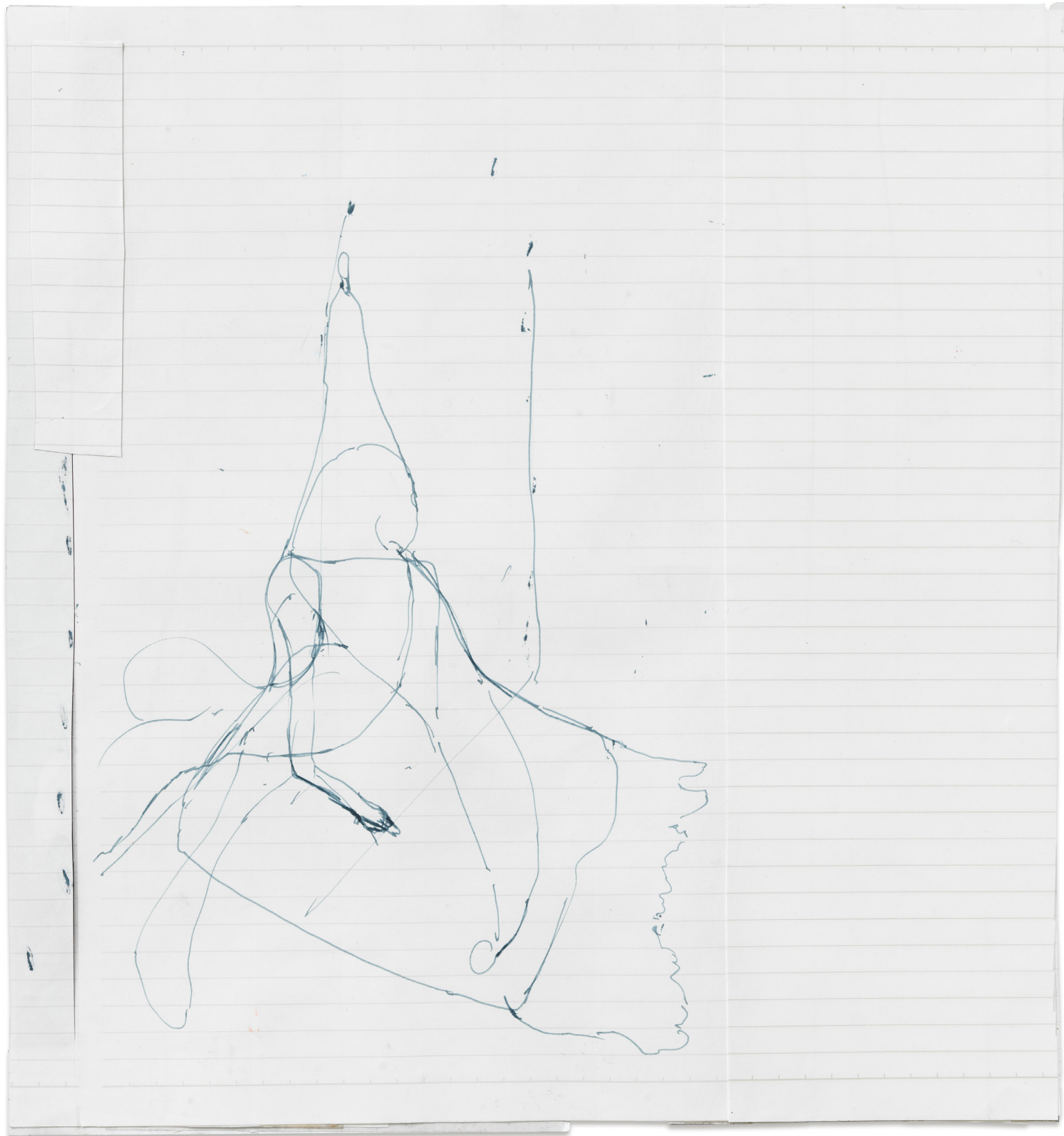
2020

Graphite on paper (four framed drawings)

Each: 107 x 207 cm / 42.1 x 81.5 inches

Price upon request

[Inquire](#)



Stefanie Heinze

(O.T.) Goddess

2018

Ink on paper, collaged

25,5 x 23,7 cm

10 x 9.3 inches

Price upon request

[Inquire](#)

ST. HEINZE

O.T. (GODDESS)

2018



Stefanie Heinze
(O.T.) Goddess
verso



Isabella Ducrot

Amore

2019

China ink on paper

Paper Dimensions:

30 x 40 cm / 11.8 x 15.7 inches

€2,800.00 excl. taxes

[Inquire](#)



Maria Lassnig

Der Hai in der Yps [Ybbs]

1998

Charcoal on paper

Framed Dimensions:

60 x 77 x 4 cm / 23.6 x 30.3 x 1.6 inches

€25,000.00 excl. taxes

[Inquire](#)



Tobias Pils

Untitled

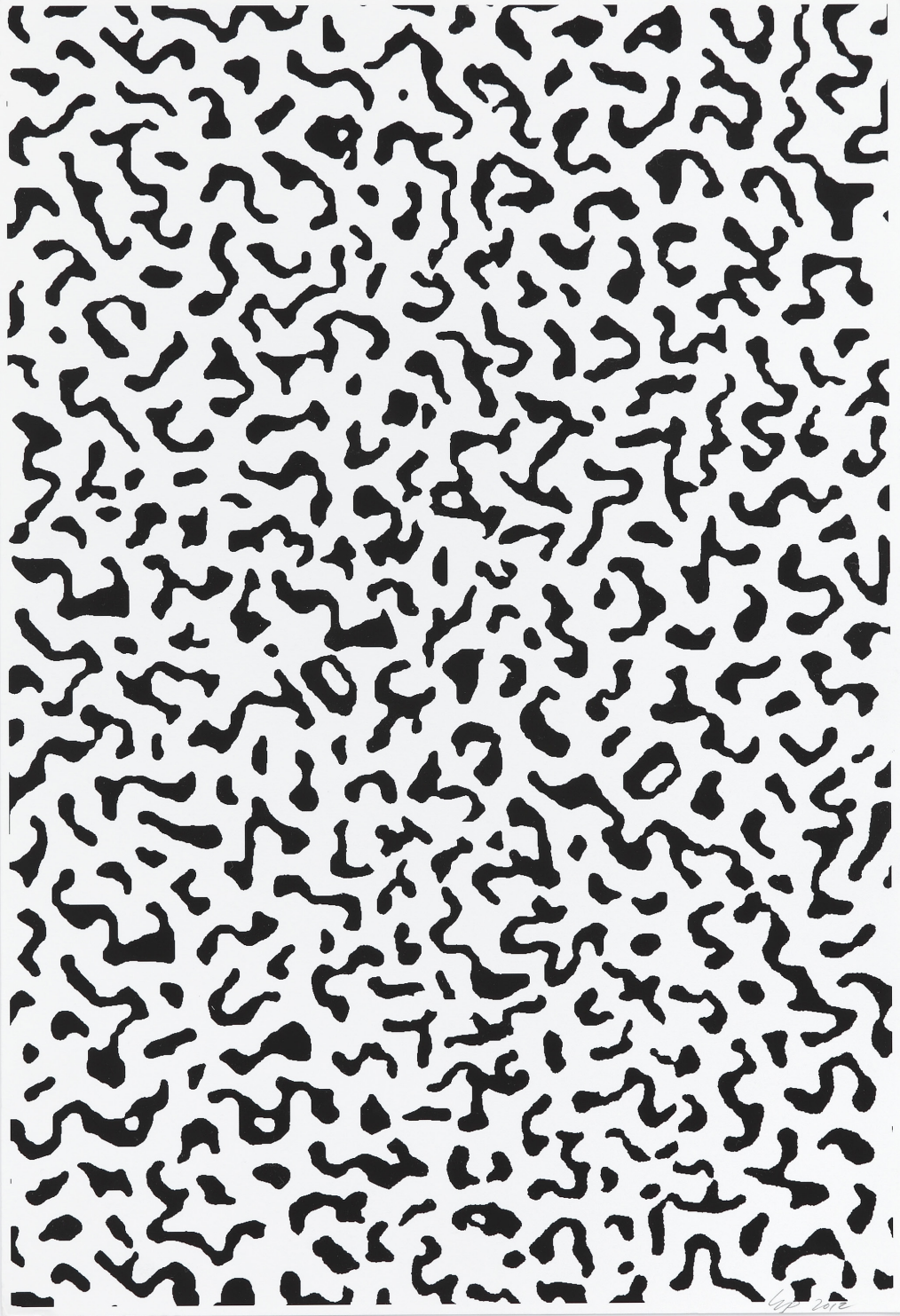
2020

Pencil on paper

21 x 29,7 cm / 8.3 x 11.7 inches

€3,000.00 excl. taxes

[Inquire](#)



Seth Price

Working Drawing: Big Virus

2012

Giclée Print on paper

48.4 x 33 cm 19 x 13 inches

\$12,000.00 excl. taxes

[Inquire](#)



Amy Sillman

Dub Stamp (2B)

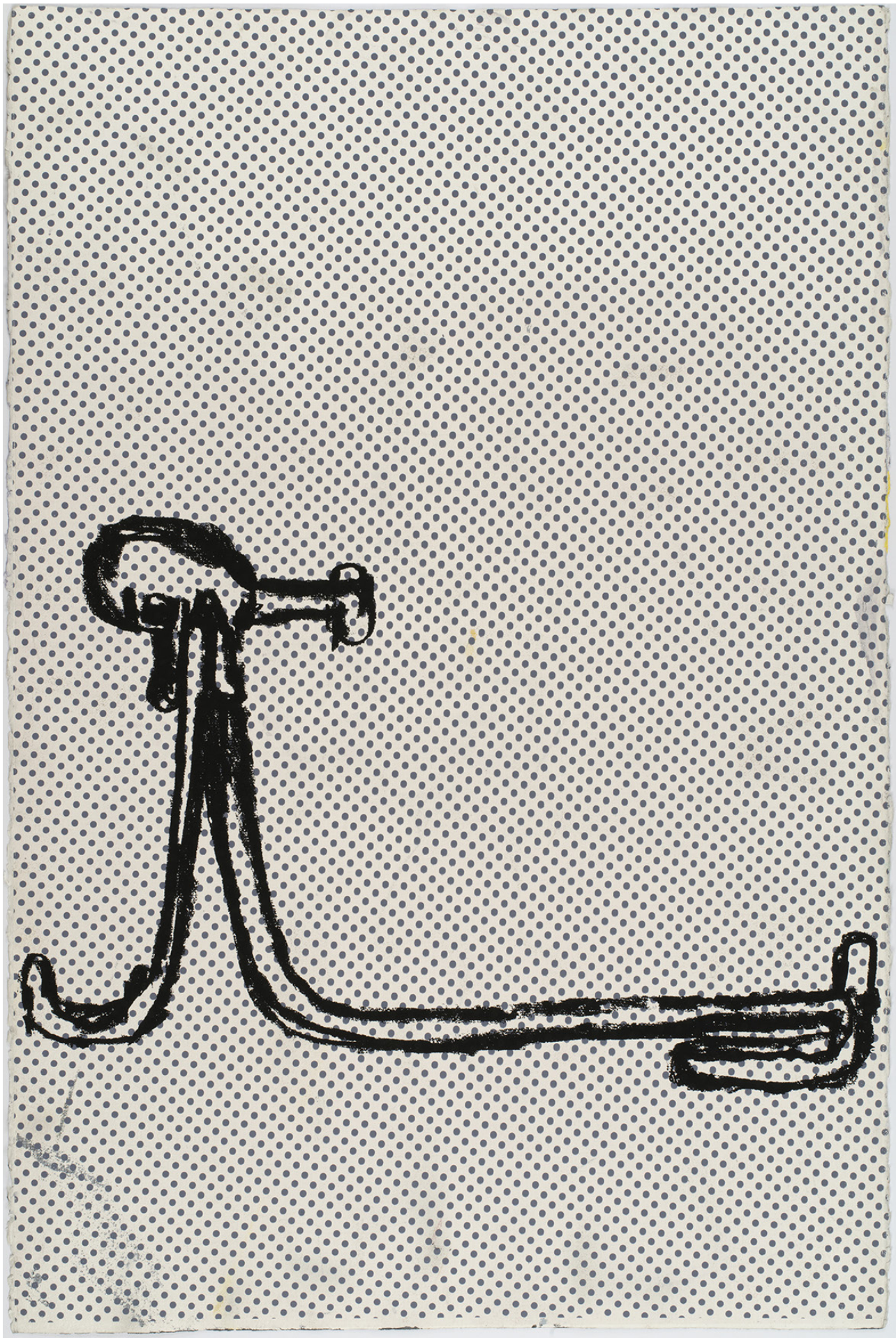
2019

Acrylic, ink, and silkscreen on paper (double-sided)

152,4 x 101,6 cm / 60 x 40 inches

\$110,000.00 excl. taxes

[Inquire](#)



Amy Sillman
Dub Stamp (2B)
verso

Rhizome | Seven online exhibitions

April 2nd – May 14th

While Capitain Petzel remains open only by appointment until further notice, we are 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.

Node 1/7 Text

Launching April 2nd

Node 2/7 Cal Arts

Launching April 9th

Node 3/7 The Domestic

Launching April 16th

Node 4/7 Works on Paper

Launching April 23rd

Node 5/7 The Technical Image

Launching April 30th

Node 6/7 Pictures Generation

Launching May 7th

Node 7/7 Moving Images

Launching May 14th

Feat. works by Yael Bartana, Walead Beshty, Karla Black, Ross Bleckner, Barbara Bloom, Andrea Bowers, Troy Brauntuch, Isabella Ducrot, 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.

For inquiries please contact Daniela Brunand at brunand@capitainpetzel.de