

Rhizome seven online exhibitions

7/7

Moving Images
May 14– 21, 2020

Capitain Petzel
Berlin

Node 7/7 Moving Images

To mark the final node of the Rhizome Series, Capitain Petzel presents a selection of video works by several artists from the gallery program. For featured artists Yael Bartana, Andrea Bowers and Sarah Morris film represents an established part of their artistic positions. In the cases of Sean Landers, Maria Lassnig, Pieter Schoolwerth and Amy Sillman however, the medium is less prevalent in their respective practices, though the result is equally remarkable. In this seventh, final node of the Rhizome, we relish in the visual and audio creations of these diverse positions – which elicit amongst others, experiences that are politically charged, humorous, or informed by existential considerations towards artistic practice.

Comissioned by the Philadelphia Museum of Art, **Yael Bartana's** film *The Undertaker* premiered at Capitain Petzel during Berlin Art Week 2019. In it the artist staged and filmed a public collective funeral in the streets of Philadelphia, the birthplace of American democracy. *The Undertaker* follows an obscure figure as she leads her swarm of armed followers in a ceremonial march on the way to perform a mass burial ritual. Carrying a variety of weapons from different historical contexts, the choreographed group strides through the historical city center of Philadelphia, eventually being guided to a burial site in Laurel Hill cemetery in which they dispose of their weapons. Rather than a memorial to the dead, the group creates a human monument for the living, linked up with ghosts of the past. Addressing notions of militarism, nationhood, belonging, and memory, the film blurs the lines between fact and fiction and calls attention to the function of weapons in the perpetuation of our systems of violence, repression, and displacement. *The Undertaker* had its festival premier at CPH:DOX 2020.

Andrea Bowers' *Disrupting and Resisting, J20 & J21* is a documentary video that honors the work of two activist groups whose founding principles are similar. *#DisruptJ20* is a collective of activists who came together for a series of mass protests to shut down the presidential inauguration ceremonies on January 20, 2017. *#DisruptJ20* coalition included: *The Future is Feminist, Movement for Black Lives, Climate Justice, Labor Justice, Queer rights, Racial Justice and Communities Under Attack*. The second day of video was shot on January 21, 2017 and records the Women's March on Washington, the largest single-day protest in U.S. history, which was aimed at Donald Trump and his anti-women or otherwise offensive positions and statements. The women-led movement brought together people of all genders, races, cultures, sexual orientations, political affiliations, disabilities and backgrounds to affirm a shared humanity and pronounce a bold message of resistance and self-determination. Bowers purposely unites these two groups and days of action to highlight a strong and diverse alliance fighting against white supremacy, patriarchy and the suppression of freedom.

Sean Landers' work spans a wide breadth of subjects, most coming from his own personal experience and stream of consciousness to ultimately raise existential themes and truths about contemporary society and humanity. He is known for using his experiences as public subject matter and for employing different styles and media in a performative manner. In both his paintings and his films, Landers uncovers the process of artistic creation through humor and confession, gravity and pathos. In his contribution to the final node of the Rhizome, *Dancing with Death*, Landers dances to the rhythm of *The Seventh Seal* by Scott Walker to represent the endeavor of artists to leave behind something meaningful of themselves long after they are gone: all artists are dancing with death when they are alive. Though the film has at its core this deep signification, it remains refreshingly comical much like the further 20 plus films he produced from his studio in the 90s.

Though primarily celebrated as a painter, **Maria Lassnig** was actually quite active in the realm of film, founding the feminist avant-garde group *Women/Artist/Filmmakers, Inc.* with other female artists working with moving image in the mid 70s. Across mediums, Lassnig's work is irreverently honest and revealing, and so visionary that she has greatly influenced subsequent generations of artists. In her and Hubert Sielecki's contribution to this node of the Rhizome, she tells us the story of her life in 14 verses, beginning with her birth and ending with her life as it was at the time of production in 1992. In the background, her verses are illustrated as animated drawings seeping with her irony, humor and wisdom.

"The world and the people in their comic-tragic confusion, prejudices, and superstitions gave me plenty of material, to point my finger at. Imperfection and pain can be overcome with humor. To write articles, dialogues, and songs as a painter was a big adventure, but it also awakened my conscience and a feeling of responsibility, if not before the film then in any case afterwards." (Maria Lassnig)

Sarah Morris has received international acclaim for her films that explore contemporary urban topologies and their underlying psychologies. Morris constructs narratives in differing but always insightful and surprising ways, depicting the cities' psychologies through specific urban scenes, sites, or viewpoints. Her film *Finite and Infinite Games* takes the well-known Hamburg Philharmonic designed by architect duo Herzog & De Meuron as the stage and context for a philosophical conflict. The film juxtaposes the space itself with an exchange between the artist and Alexander Kluge, a celebrated German theorist, who relates to James Carse's seminal text *Finite and Infinite Games*. The text offers the theory that one plays many games in life; implying that work and relationships are long-term endeavors, and that there are many ways to play them in order to win. With this dialogue, Morris reveals in her film two opposing perspectives on structuring activity, politics, thinking, navigation, strategy and creativity.

Pieter Schoolwerth and **Alexandra Lerman**'s contribution, *The Casting Agent*, is a live action film initially from the exhibition *Model as Painting*, which was presented in two iterations at Capitain Petzel, Berlin, and Miguel Abreu Gallery, New York in 2017. The film plays a central role in the installation of the various works in the show. It functions as an allegory for the pictorial processes implicit in the paintings, where one of the characters plays a 'casting agent,' a stand-in for the artist, while the other plays a 'model,' who, while being photographed, casts shadows that create openings in the flat sets behind that allow the characters to transgress the screen and puncture the two-dimensional picture plane. The narrative begins by presenting one young, small figure, who communicates with a second older, larger figure via a mobile device. The two figures scheme to produce, perform, and ultimately inhabit a series of "shadow bodies". Considering the idea that perhaps there only ever was one figure to begin with, who performs a second virtual double in the shadow world, the video in the most mundane sense could be said to depict the transformation of a single figure (and body) in the world.

The medium of film is also perhaps slightly less well-known in the practice of **Amy Sillman**, yet much like her paintings her endeavor in it operates enchantingly at the juncture between the abstract and the figurative. The dynamic gestures in *After Metamorphoses* convey a sense of movement and flux, while playfully engaging with form, color, shape and layers to yield unexpected results. The film depicts an endlessly morphing line, which loosely follows the Latin narrative poem *The Metamorphoses* by Roman poet Ovid and plays atop a backdrop of process-based inks-on-paper. The soundtrack featured is by the Berlin-based musician Wibke Tiarks.



Yael Bartana, *The Undertaker*, 2019, video still, courtesy of Capitain Petzel, Berlin; Petzel Gallery, New York; Annet Gelink Gallery, Amsterdam; and Sommer Contemporary Art, Tel Aviv.

Yael Bartana

The Undertaker

2019

Single channel 2k video. Color, sound

13:00 min.

Edition 2/6, 2AP

[Watch online](#) (Password: bownob)

€65,000.00 excl. taxes

[Inquire](#)



Andrea Bowers

Disrupting and Resisting, J20 & J21, 2017
2018

Single channel HD video (color, sound)

Editor: Lindsay Mofford

89:23 min.

Edition 2/5, 2 AP

[Watch online](#)

Price upon request

[Inquire](#)



Sean Landers

Dancing with Death

1995

Single channel video

05:46 min.

Edition 4/10, 2 AP

[Watch online](#)

\$35,000.00 excl. taxes

[Inquire](#)



Maria Lassnig & Hubert Sielecki, *Maria Lassnig Kantate (The Ballad of Maria Lassnig)*, 1992, video still, courtesy of Hubert Sielecki.

Maria Lassnig & Hubert Sielecki

Maria Lassnig Kantate (The Ballad of Maria Lassnig)

1992

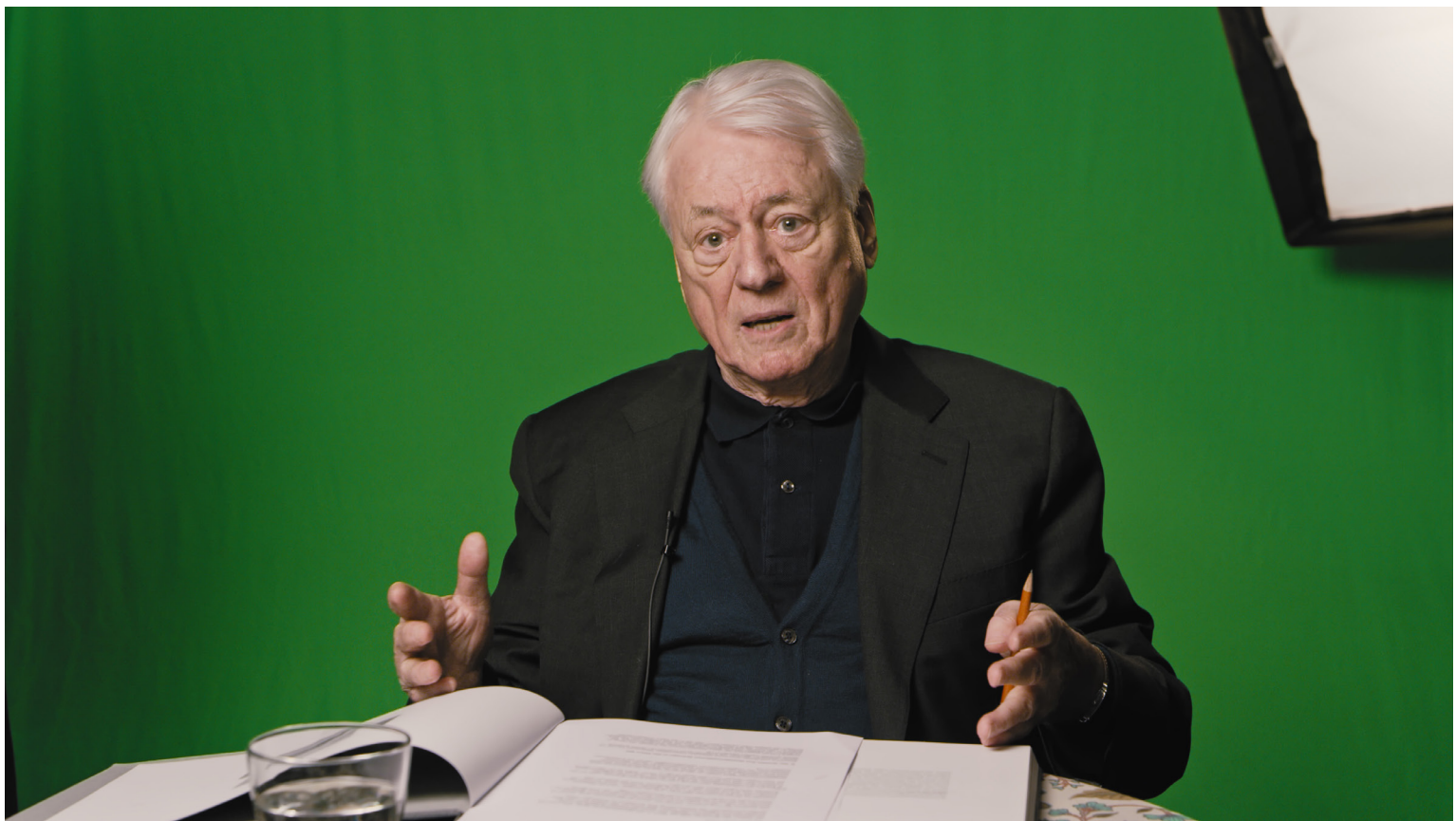
08:00 min.

Music by Hubert Sielecki

Animation & performance by Maria Lassnig

[Watch online](#)

[Inquire](#)



Sarah Morris

Finite and Infinite Games

2017

HD Digital

40:16 min.

Edition 3/5, 2 AP

[Watch online](#) (Password: captainpetzel2020)

\$250,000.00 excl. taxes

[Inquire](#)



Pieter Schoolwerth and Alexandra Lerman

The Casting Agent

2017

Created by Pieter Schoolwerth

Direction, camera, and editing by Alexandra Lerman

Performances by Patrick Sarmiento and Pieter Schoolwerth

Music by Soren Roi

4K video

06:30 min. loop

Edition 2/6, AP

[Watch online](#)

Price upon request

[Inquire](#)



Amy Sillman

After Metamorphoses

2015-16

Video animation with iPad drawings

Music by Wiebke Tiarks

16:10 min.

[Watch online](#)

[Inquire](#)

Rhizome | Seven online exhibitions

April 2nd – May 14th

While Captain 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@captainpetzel.de