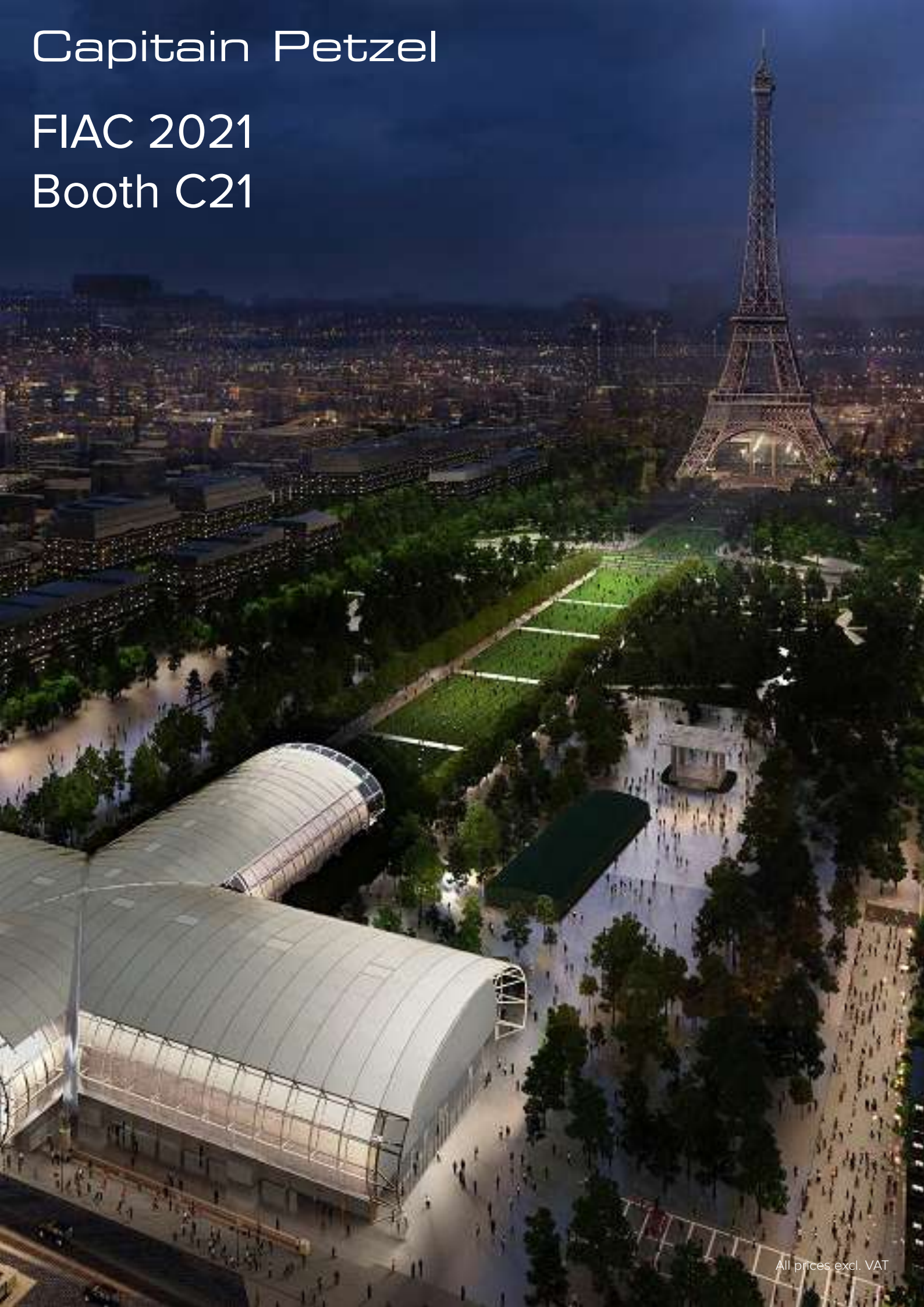
Capitain Petzel

FIAC 2021
Booth C21



All prices excl. VAT

Capitain Petzel

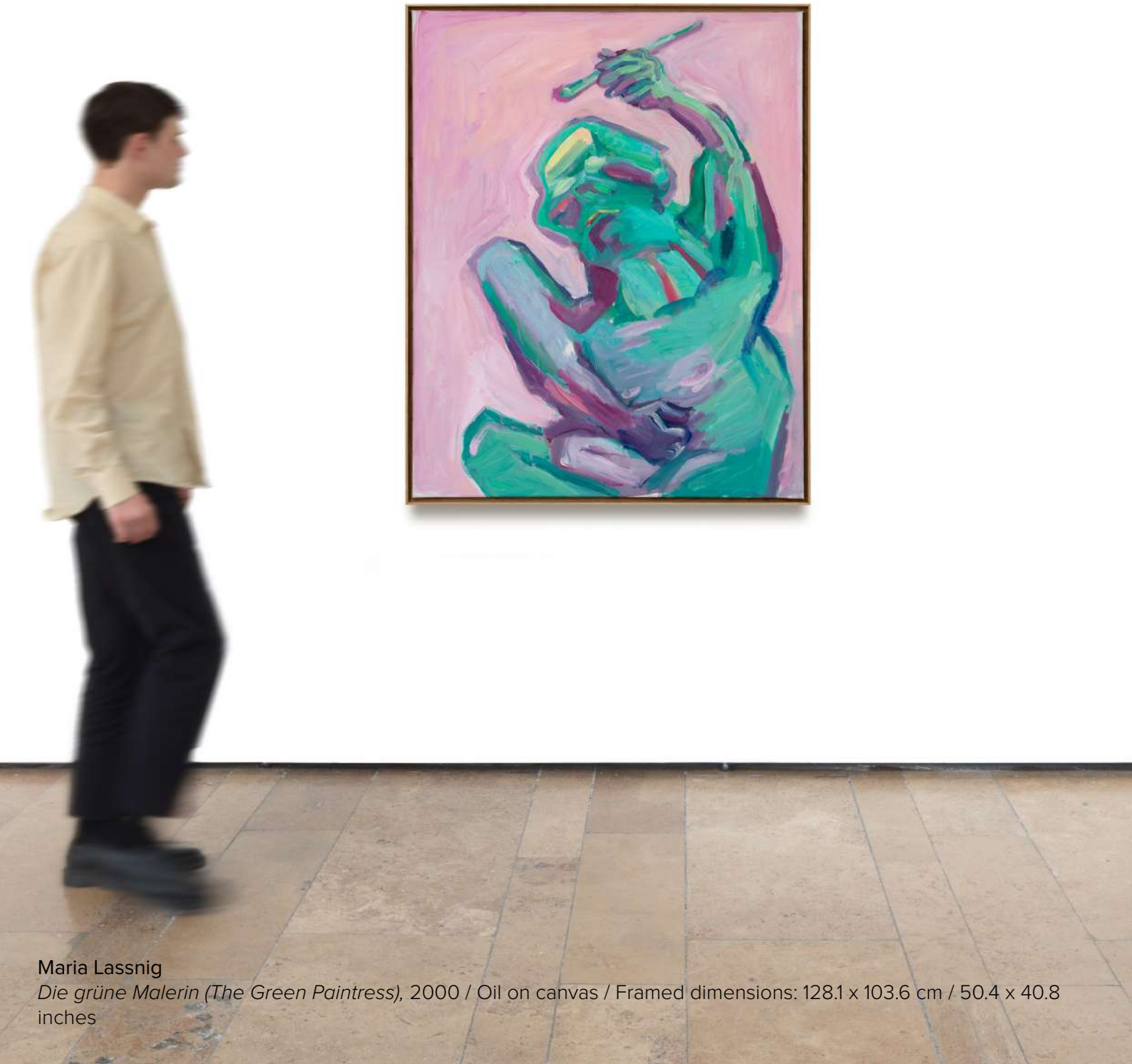
FIAC 2021
Booth C21

Vernissage: October 20
Public Days: October 21 - 24

Yael Bartana
Walead Beshty
Karla Black
Ross Bleckner
Barbara Bloom
Andrea Bowers
Joe Bradley
Troy Brauntuch
Isabella Ducrot
Wade Guyton
Stefanie Heinze
Charline Von Heyl
Sanya Kantarovsky
Sean Landers
Maria Lassnig
Robert Longo
Sarah Morris
Matt Mullican
Laura Owens
Joyce Pensato
Peter Piller
Tobias Pils
Seth Price
Stephen Prina
Pieter Schoolwerth
Amy Sillman
Monika Sosnowska
John Stezaker
Kelley Walker
Christopher Williams

Wade Guyton
Untitled, 2016 / Epson UltraChrome HDR inkjet on linen / 213.4 x 175.3 cm / 84 x 69 inches

Wade Guyton's *Untitled* is part of the artist's so-called series of 'Studio Paintings', in which he creates paintings of photographs of his studio in his signature style of inkjet printing through which he has been investigating the conditions of image production and the use of common digital image since the early 2000s, and which has made him one of the key figures of 21st century contemporary painting and abstract art. The series of works is on the one hand an intimate insight into the artist's studio and place of artistic production, but on the other hand a distortion of simple representation. Guyton reflects on the visual systems two-fold in this painting by depicting a photo of a camera tripod in his studio, facing outward towards the viewer – seeming to capture him, but in reality only representing only its own reflection.



Maria Lassnig
Die grüne Malerin (The Green Paintress), 2000 / Oil on canvas / Framed dimensions: 128.1 x 103.6 cm / 50.4 x 40.8 inches

Maria Lassnig is internationally regarded as one of the leading painters of our times. She coined and developed the notion of *Körpergefühlsmalerei* (body awareness painting) through her practice of visually expressing the subjective feeling of the physical body. Lassnig relied solely on inner sensations for her work, saying: “the only true reality is my feelings, played out within the confines of my body”. There is a palpable tension between the inner world and external representation in her distorted, expressive self-portraits. The artist depicted herself as she felt, resulting in inventive contortions and exaggerations, painted expressively in extraordinary colors.

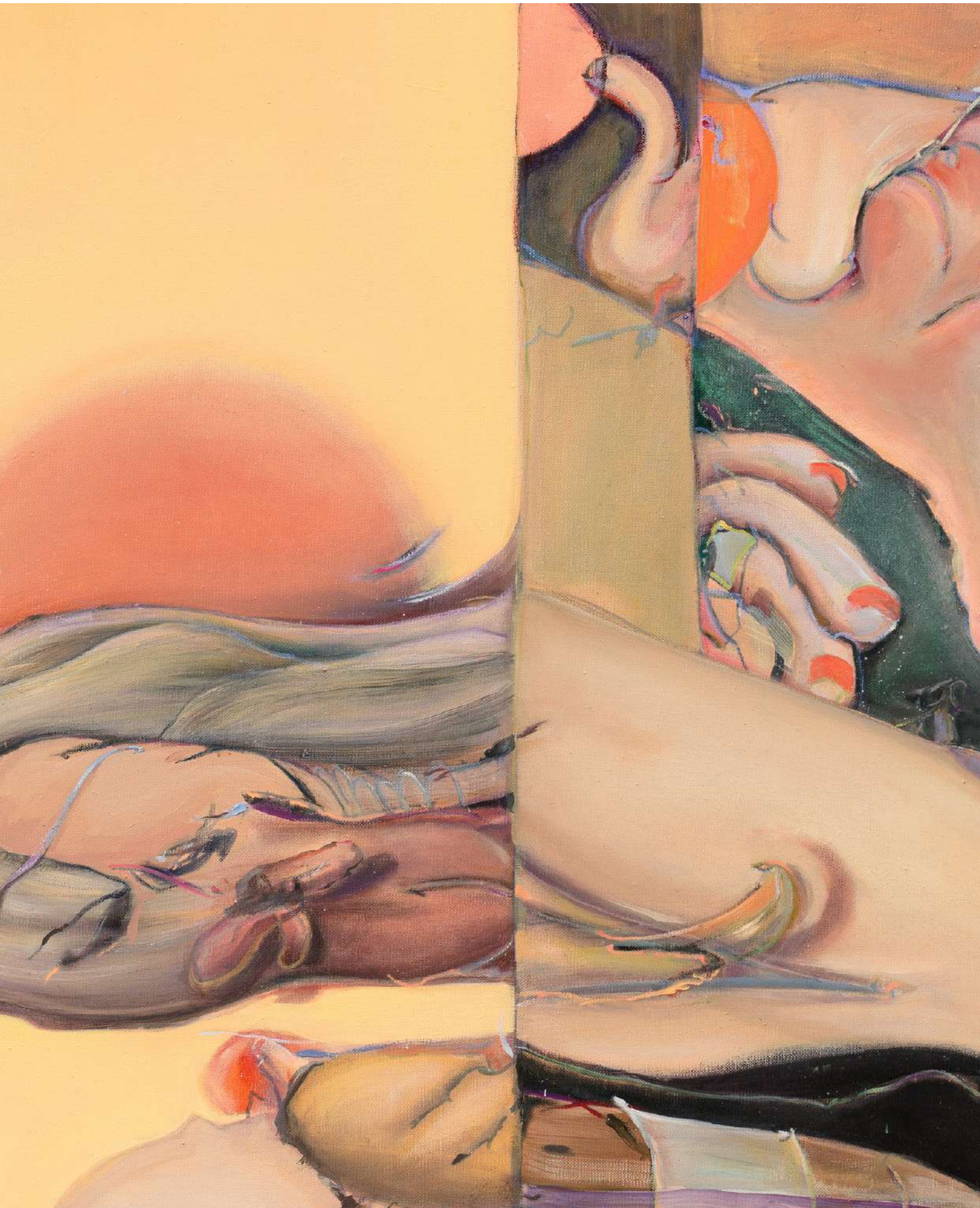
Amy Sillman
Magic Fountain, 2021 / Oil and acrylic on canvas / 182.9 x 152.4 cm / 72 x 60 inches

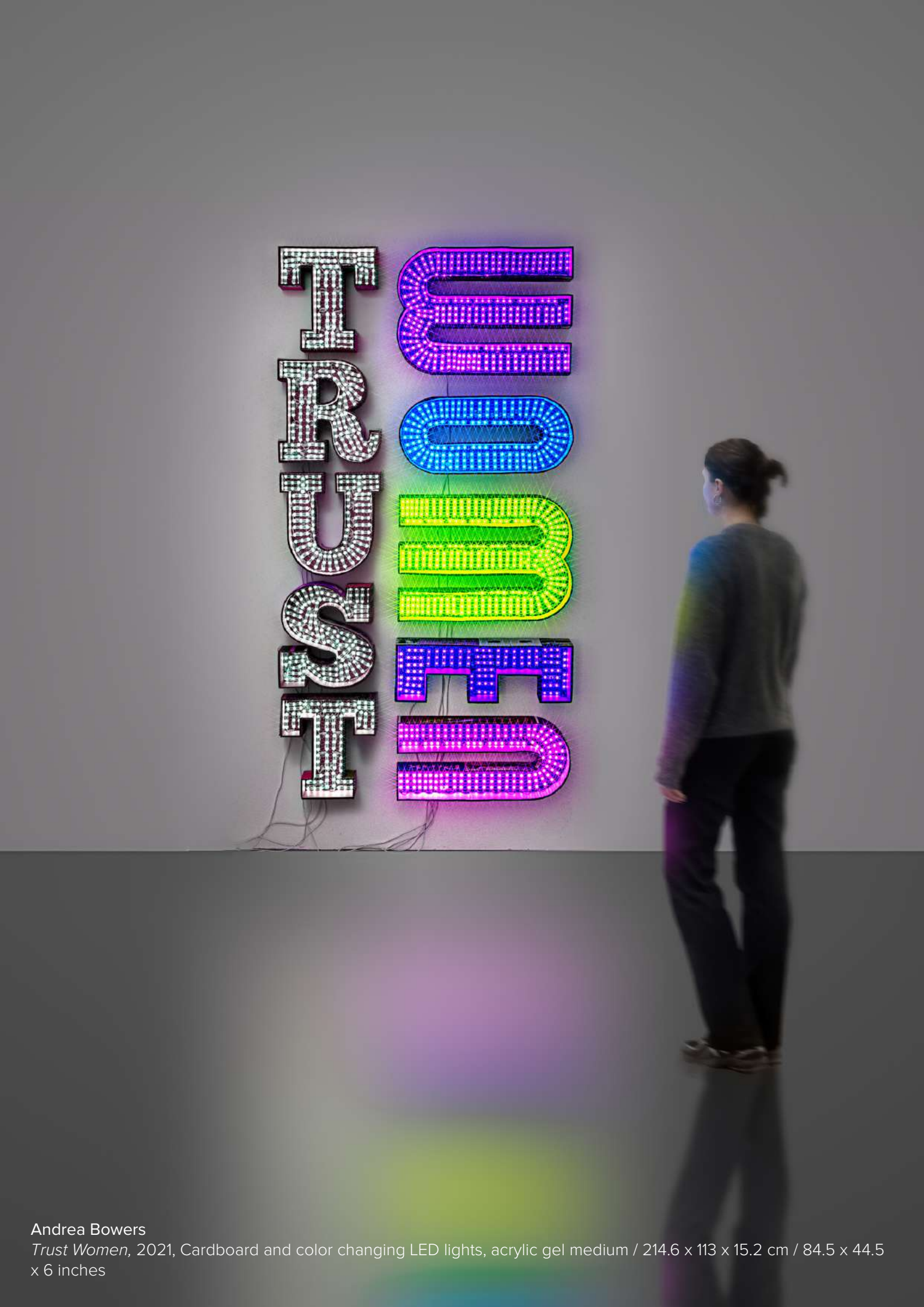
Amy Sillman's distinctive artistic practice operates at the juncture between the abstract and the figurative. Her large-scale, gestural oil paintings are created through an instinctual process of composition building, characterized by what she calls a "cinema of changes" – a constant process of editing and iterating, shifting and adjusting.

Upcoming, the artist will be presenting her third solo exhibition at the Berllin gallery entitled *Rock Paper Scissors,* opening October 30, 2021.

Stefanie Heinze
Flap (Inner Turmoil), 2021 / Oil and acrylic on linen / Signed and dated verso / 180 x 170 cm / 70.9 x 66.9 inches

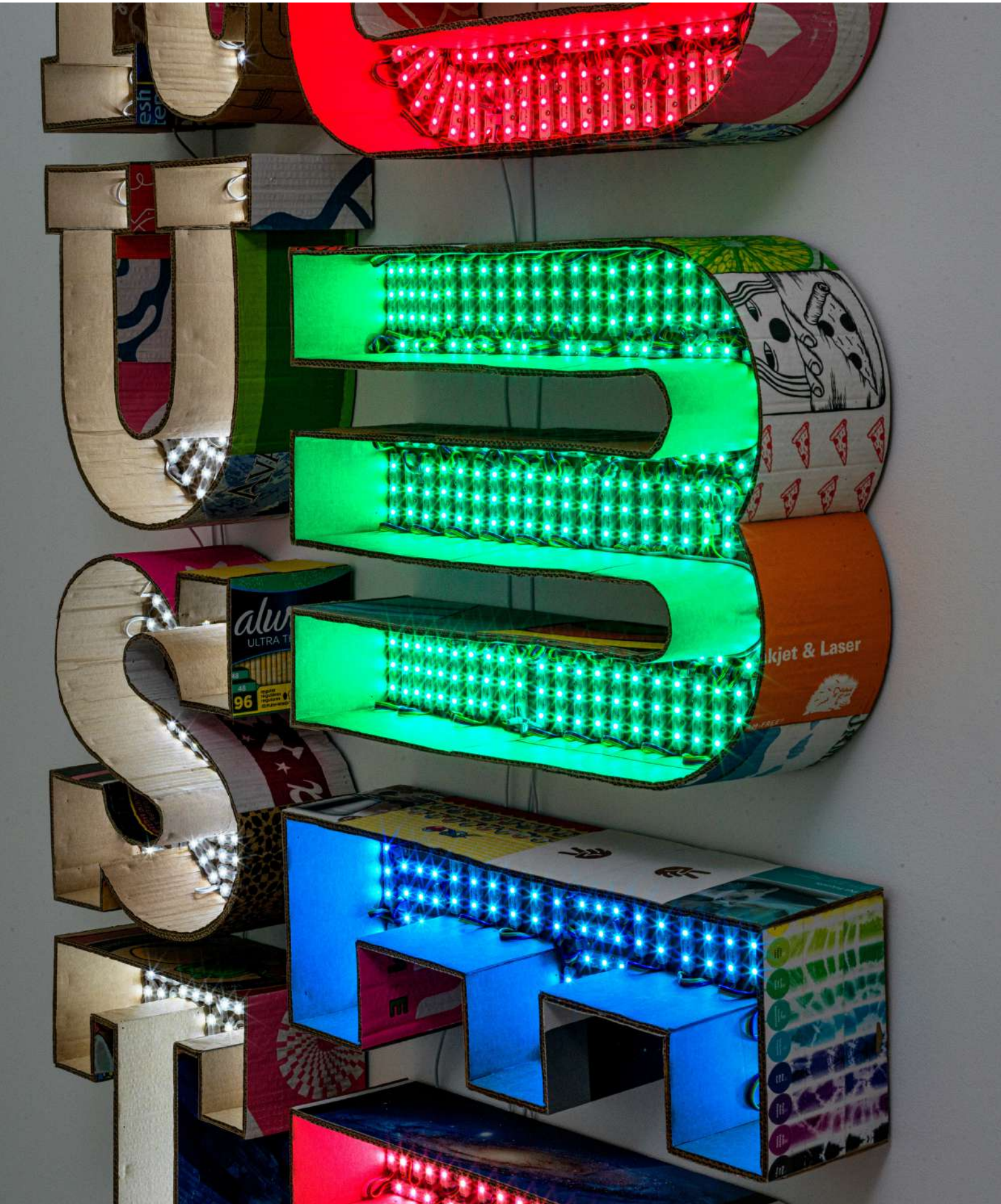
In **Stefanie Heinze**'s playful figurations, abstracted and ambiguous forms become recognizable as unexpected subjects. From disembodied body parts, to everyday objects, to animal-like figures, her subjects melt into colorful, fantastical backgrounds to create vivid visual worlds which reveal an interplay between high and low culture. Heinze's brightly colored, imaginative compositions are cleverly subversive in their details and symbolism, complemented with equally witty, lyrical titles. Although considered adjacent to abstract expressionism and the Leipzig school of painting, Heinze is categorically unique, as she explores new forms and possibilities of representation.





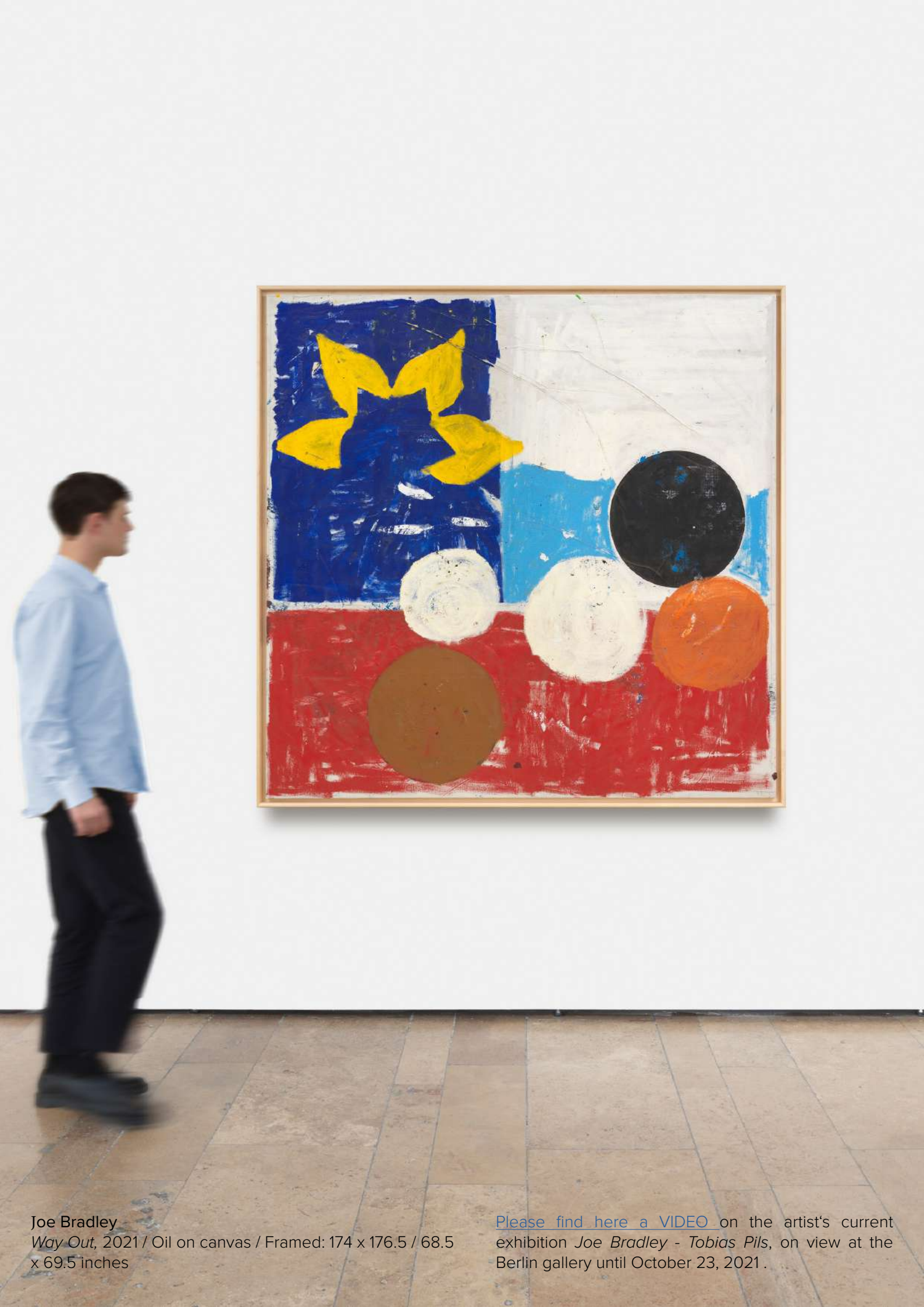
Andrea Bowers
Trust Women, 2021, Cardboard and color changing LED lights, acrylic gel medium / 214.6 x 113 x 15.2 cm / 84.5 x 44.5 x 6 inches

Andrea Bowers‘ work adresses many pressing socio-political issues, eco-feminism and climate justice being especially central themes in her practice. With her light objects, Bowers make use of the aesthetics of American neon advertising signage to convey her strongly political messages. Bowers had preoccupied herself with the social movement against sexual abuse and harassment coined *#metoo* since its beginnings in 2017. *Trust Women* is a direct reference to the efforts of this movement to legitimise allegations of abuse made by victims instead of undermining women’s intentions and motives. The neon work is constructed largely from found, recycled materials, itself an act of environmental activism and a comment on consumerism and climate change.



Andrea Bowers
Kinship is More Than Human, Quote by Vandana Shiva (Ecofeminist Oak Branch Series), 2021 / Acrylic marker on cardboard / Signed & dated verso / 152.4 x 81.28 x 6.98 cm / 60 x 32 x 2.8 inches

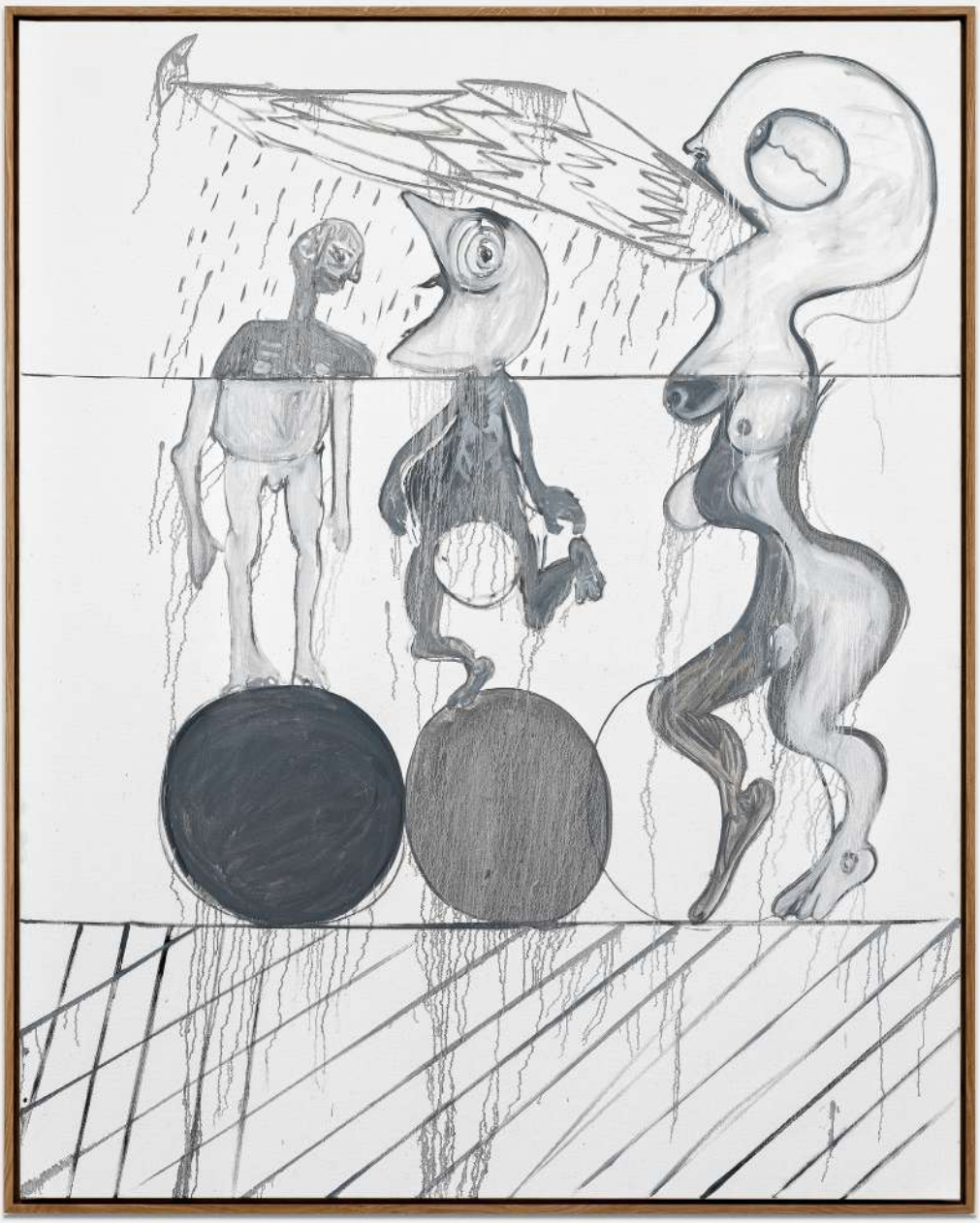
Andrea Bowers' multimedia oeuvre is deeply influenced by political movements and narratives of resistance and rebellion. Inspired by the cardboard placards used by activists to convey their messages, the artist presents these collaged cardboard works as monumental protest signs. The 'Ecofeminist Oak Branch' series recycles found material to exemplify an ethos of reusing instead of over-consuming. Emblazoned across the layered surface is a quote by Indian scholar and ecofeminist activist Vandana Shiva, which reads: "Kinship is more than human".



Joe Bradley
Way Out, 2021 / Oil on canvas / Framed: 174 x 176.5 / 68.5 x 69.5 inches

Please find here a VIDEO on the artist's current exhibition *Joe Bradley - Tobias Pils*, on view at the Berlin gallery until October 23, 2021 .

Christopher Williams
Untitled, 2021 / Enamel paint, glass, aluminum, and felt in three parts / 57 x 57 cm / 22.5 x 22.5 inches / Edition of 6



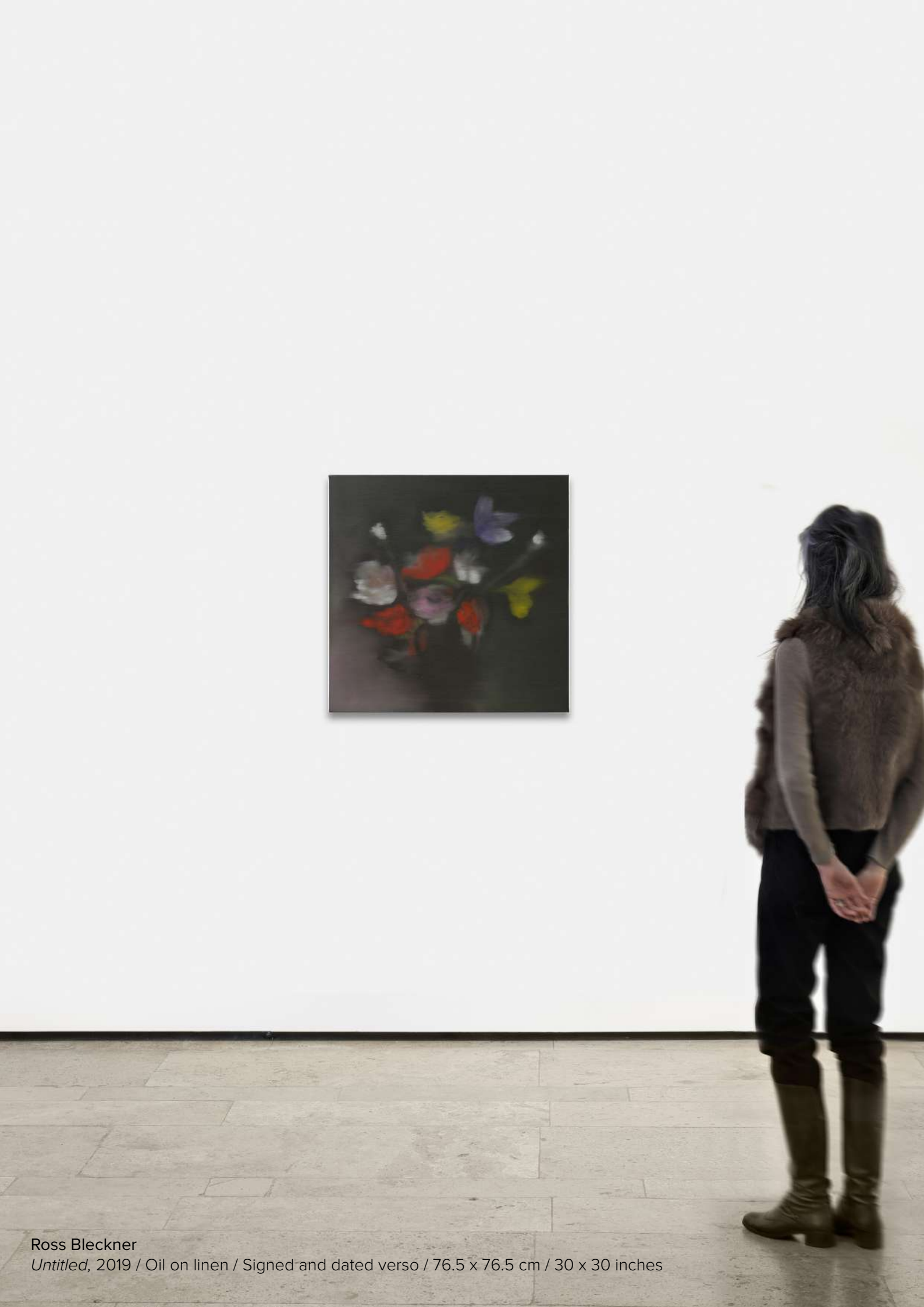
Tobias Pils
Open, 2020 / Oil on Canvas / Framed: 203 x 163 cm / 79.9 x 64.2 inches

Tobias Pils' suggestive figurations are neither entirely legible nor altogether abstract, but rather create associative worlds of forms that appear as paradoxes that resist a straightforward reading. Out of a reduced palette of varied grey tones Pils creates paintings that vibrate with texture, filled with unexpected depths and infinite tones.

Following intuition and disregarding strict methodology, Pils intuitively pursues his ideas as they evolve during their making. He says of his process: "When I start to paint, I have quite a clear idea of the motive ... the goal is to lose the idea through painting."

Please find here a VIDEO on the artist's current exhibition *Joe Bradley - Tobias Pils*, on view at the Berlin gallery until October 23, 2021 .

Ross Bleckner
Love and Letting Go, 2020 / Oil on linen / 198.1 x 167.6 cm / 78 x 66 inches

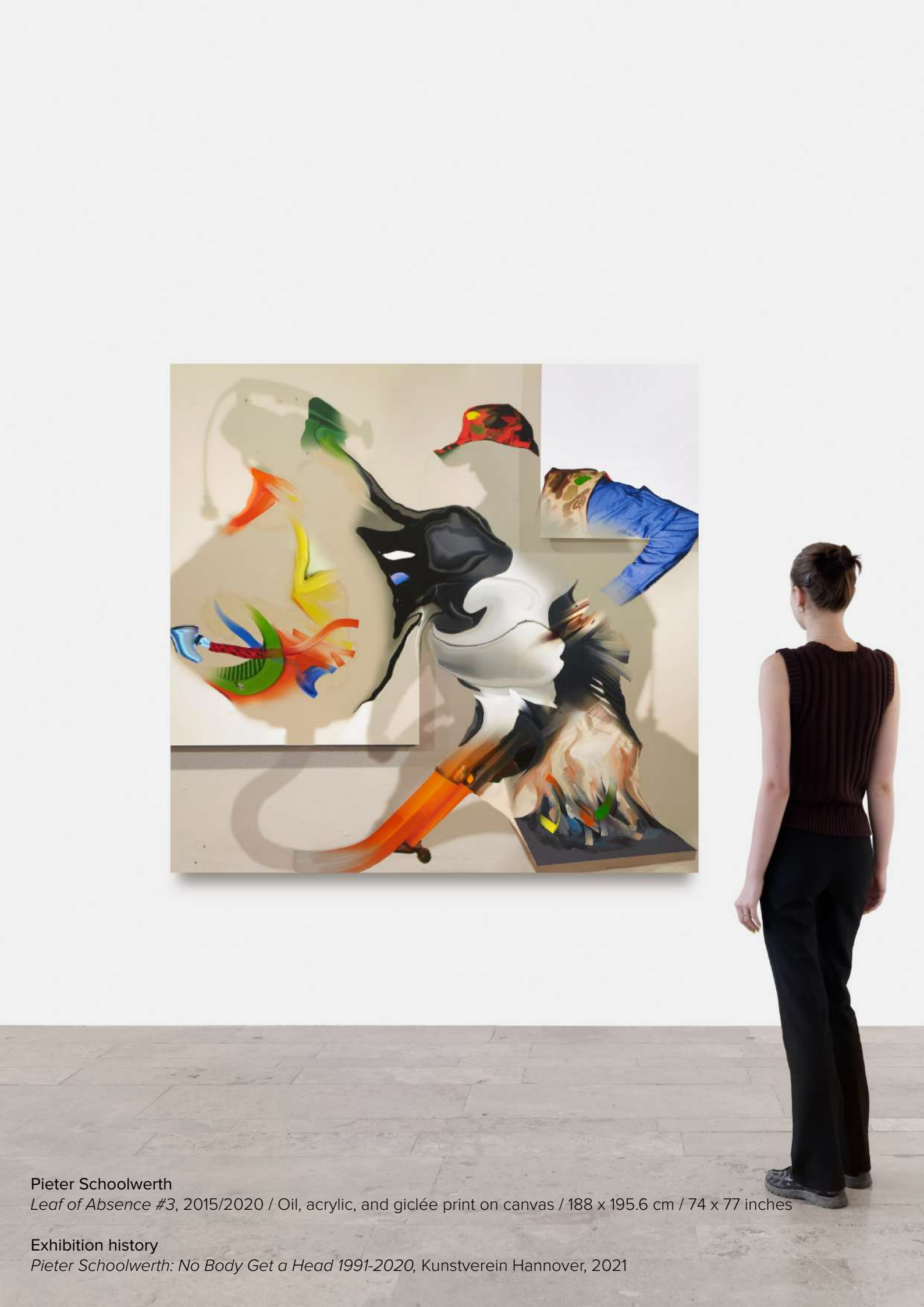


Ross Bleckner
Untitled, 2019 / Oil on linen / Signed and dated verso / 76.5 x 76.5 cm / 30 x 30 inches

Peter Piller
Afghanistan Field Research, 2013-2014 / 9 Pigment prints / Each: ca. 45 x 60 cm / 17 x 23.6 inches / Edition of 6 + 2 AP

Exhibition History
Peter Piller - Richard Prince, Weserburg Museum for Moderne Kunst, Bremen, June 19 - October 31, 2021
Belegkontrolle, Kunst Haus Wien, Vienna, 2016, Städtische Galerie, Nordhorn, Kunsthalle Nürnberg, Centre de la photographie, Geneva, Switzerland, 2015

The title of **Peter Piller**'s work *Afghanistan Field Research* brings to mind the current warlike events in the country. However, the photos stem from the scientific interest of a biologist who studied plants in rocky terrain in Afghanistan about 30 years ago. The perception of the images as indications of battle sites whose historical traces have disappeared is reinforced by the central photograph. The innocuous berries on a reddish stained hand underscore the ambiguous perception of what was originally an academic documentary.



Pieter Schoolwerth
Leaf of Absence #3, 2015/2020 / Oil, acrylic, and giclée print on canvas / 188 x 195.6 cm / 74 x 77 inches

Exhibition history
Pieter Schoolwerth: No Body Get a Head 1991-2020, Kunstverein Hannover, 2021

Pieter Schoolwerth's vivid multimedia paintings create complex figurative scenes that analogize how technology, or other 'forces of abstraction', as he calls them, produce the world we live in. He is specifically interested in how these elements affect the interpersonal communication and atomised social relations of contemporary society. Schoolwerth investigates the split between material substance and the virtual space: he says of his work that it functions in the space between things, genders, species, and also between physical and conceptual space.

Karla Black
Looking Glass Number 13, 2019 / Permanent marker pen (Sharpies) on mirror / 26 x 18 x 29 cm / 10.2 x 7.1 x 11.4 inches

Recto

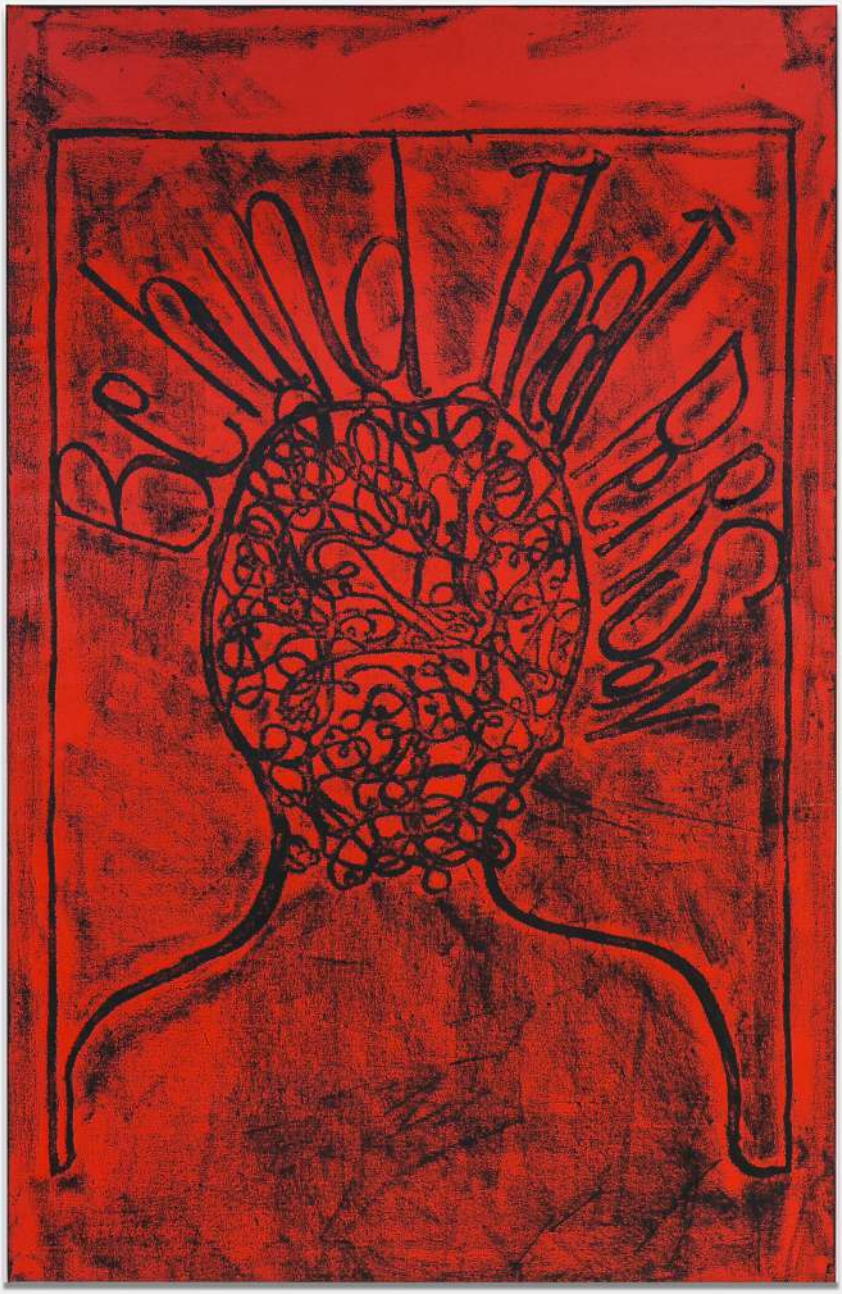
Karla Black's work skirts between mediums, at times veering close to installation, performance, or even painting, but always pulling back to sculpture in the last moment. The artist began experimenting with mirror as an image carrier in 2019, which turned into a series of *Looking Glass* sculptures. The work presents a paradox: a reflective surface in which one's reflection is obscured, instead, the viewer is transported into Black's world of gestural abstraction and dream-like colours. For Black, materiality is closely tied to psychological states of being and her unique practice is an exploration of materiality and texture, and the emotions they transmit. Her interplay of delicate abstract forms, pastel colours and surprising materials demands a physical experience and encourages a new way of not only seeing but also perceiving.

Sean Landers
Lion in Winter, 2019 / Oil on linen / Signed and dated verso / 177.8 x 132.1 cm / 70 x 52 inches

Exhibition History
Sean Landers, Le Consortium, Dijon, 2020. Curated by Eric Troncy

Sean Landers paints animals whose coats are replaced with textural, unexpected motifs, in a direct reference to the surrealist René Magritte and his “Période Vache”, which symbolizes to Landers “total artistic freedom”. Woodgrain is a recurring motif in the artist’s work, used in unconventional ways, forming for example the coat of the wild cat in *Lion in Winter.* The surrealist effect is enhanced by depicting the animal removed from its natural habitat into a snowy landscape. Landers’ paintings also negotiate the visual relationships between language and image, in that his animal patterns play with the visual metonymic phrase “to coat.” The phrase can be used in the sense of “applying a coat of paint”, just as it can refer to the natural fur of an animal. Thus, through the hand of the artist, each animal receives a freshly painted coat of fur.

Installation view
Sean Landers, Le Consortium, Dijon, 2020. Curated by Eric Troncy



Matt Mullican
Untitled (Behind that Person), 2011 / Gouache and oil stick rubbing on canvas / Signed and dated verso / 191 x 124.2 cm / 75.3 x 48.9 inches

Matt Mullican has explored the notion of identity and fictional alter-egos of his personality through hypnosis since the 1970s. *That Person* is a symbolic character which represents the subconscious mind which comes to the fore through the induced hypnosis the artist puts himself under.

Isabella Ducrot
Bella Terra XI, 2019 / Mixed media on paper / Framed: 32.5 x 56 cm / 12.8 x 22 inches
Bella Terra XVIII, 2020 / Mixed media on paper / Framed: 40 x 62.7 cm / 15.7 x 24.7 inches
Bella Terra XXXI, 2020 / Mixed media on paper / Framed: 42.4 x 56.4 cm / 16.7 x 22.2 inches

Sanya Kantarovsky
Charlotte IV, 2018 / Monotype / Signed and dated verso / Framed: 59.5 x 48.8 cm / 23.4 x 19.2 inches
Tutor II, 2019 / Monotype / Signed and dated verso / Framed: 59.5 x 48.8 cm / 23.4 x 19.2 inches
Untitled, 2018 / Monotype / Signed and dated verso / Framed: 59.5 x 48.8 cm / 23.4 x 19.2 inches

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