

GALERIE GISELA CAPITAIN

Zweigstelle Capitain - Rome, Italy

Via dei Volsci 128 00185 Rome, Italy

Ecco s'incontrano

with

Isabella Ducrot
Ximena Garrido-Lecca
Tobias Pils

March 5 - April 14, 2022

GALERIE GISELA CAPITAIN

Zweigstelle Capitain

Via dei Volsci 128
00185 Rome, Italy

Opening Saturday, March 5 4 - 8 pm

Opening times:

Thursday - Saturday 11 am - 2 pm 4 - 7 pm

and by appointment

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GALERIE GISELA CAPITAIN

Galerie Gisela Capitain is pleased to announce *Zweigstelle Capitain* -
a temporary and traveling exhibition space.

The first edition will take place in Rome, Italy, with further destinations to follow.

The group exhibition *Ecco s'incontrano* features works by Rome-based artist Isabella Ducrot,
Peruvian artist Ximena Garrido-Lecca and Austrian painter Tobias Pils.

The exhibition is accompanied by a program including readings, poetry, music, dance and
screenings.

Ecco s'incontrano / And so they meet

Ecco s'incontrano. O meglio, lui è già steso che l'aspetta quando mostrando il capo lei compare - la porta una navetta: dramma marino dunque, forse nordico, onde da navigare ostili o morbide. Ma tralasciamo il mare. L'unica cosa certa è che una volta insieme, se non arriva forbice o lametta, nessuno li potrà più separare.

And so they meet. Or rather, he is there stretched out for her and waiting. She appears, head lifted; she is borne upon a shuttle – an image from a Nordic tale, a drama of the sea, with waves to navigate, savage or tame. But let us leave the sea. This alone is certain: once they're joined – unless a blade or scissors come along – no one can separate them anymore.

Patrizia Cavalli (Excerpt from *To weave is human*, in: *Text on Textile*. *Isabella Ducrot*, 2008. Translated from the Italian by Adelaide Cioni and Ornan Rotem)

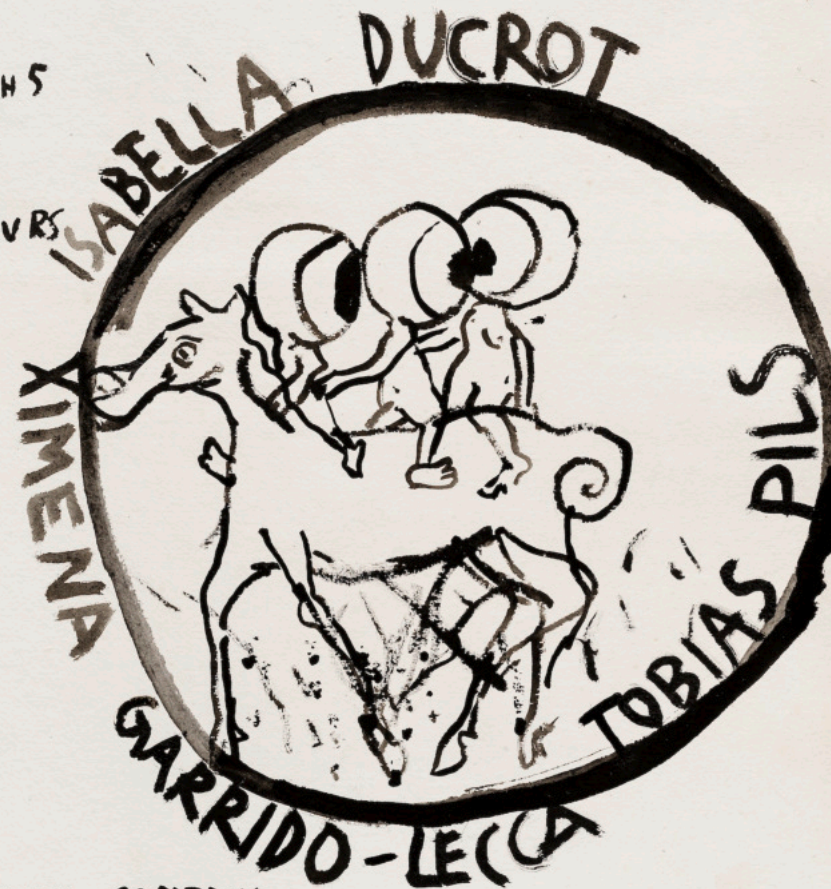
GALERIE GISELA CAPITAIN PRESENTS:

ECCO S'INCONTRANO

MARCH 5 - APRIL 14, 2022

OPENING
SATURDAY MARCH 5
11 AM - 7 PM

OPENING HOURS
THURS - SAT
11 AM - 2 PM
4 PM - 7 PM



ZWEIGSTELLE CAPITAIN
VIA DEI VOLSCI 128
00185 ROMA, ITALIA

ISABELLA DUCROT

b. 1931 in Naples, Italy - lives and works in Rome

Isabella Ducrot (born 1931 in Naples) has lived in Rome for many years. Only beginning her artistic career later in life, her approach is extremely sensitive; the initial moment in the creation process of the works is tactile. Ducrot uses textiles and paper both as an artistic medium and as an artistic thread. She allows the material to become part of the image and so drains the fabric of its historical content treating it as pure matter. This exposes the materials' hidden elements and its composition. Repetition is the subject and primary theme in many of her artworks. For Ducrot, this repetitive element becomes the object of representation.

Ducrot has an obsession with beauty to be found even in the most mundane every day objects. Her works are like laudative songs, seemingly light but cutting to the essence of life itself. They are an illustration of her open-mindedness to both foreign cultures and genres. In her work, painting, music and literature fuse to become a synthesis of the arts.

Isabella Ducrot's solo shows include San Giuseppe alle Scalze a Pontecorvo, Napoli (2021), Galerie Gisela Capitain, Cologne (2021), T293, Rome (2020), Galerie Mezzanin, Geneva (2020), Capitain Petzel, Berlin (2019), Spazio Parlato, Palermo (2018) and Museo Archeologico Nazionale di Napoli, Naples (2015).

In 2014 Ducrot had a major exhibition at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome and in 1993 and 2011 she showed her work at the Venice Biennale.

Recent Group exhibitions include Tim Van Laere Gallery, Antwerp (2022), Museo Carlo Bilotti Aranciera di Villa Borghese, Rome, Villa Lontana, Rome (both 2021) and Standard, Oslo (2020) among others.

Isabella Ducrot is also the author of numerous publications, including *Women's Life* (2021), *La stoffa a quadri* (also translated and published in English as *The Checkered Cloth*) (2019), *Suonno. Il sonno e il sogno nella canzone napoletana* (2012), *Fallaste Corazón* (2012) and *La Matassa Primordiale* (2008).



Observing these creatures intertwine with one another, confusingly feeling and groping, a few things become immediately clear: the characters seem Slavic, or at least from Eastern Europe, dressed in folk costumes, almost straight out of Stravinsky's *Petrushka*. They hail from another time and another place, perhaps where clothes, in all their agile polychromic blends, characterized our lives in a different way. Are they inhabitants of a beautiful land?

Touch is the sense with reciprocity. I cannot touch anything without, at the same time, that thing or person touching me; without being touched myself.

Touch is the sense that lacks its own organ. Our fingertips may indeed be more sensitive, yet the whole body can touch. Touch has no gateway in the way that the eyes, ears, tongue and nostrils serve as gateways for the other senses.

Touch is the absolute sense; the sense of contact.

Our culture, however, has always considered touch to be a deceptive and dangerous sense, perhaps because it is the clearest, most irresistible and irrefutable sense for knowledge – certainly more so than hearing and sight, which always have a privileged place. Do such things as tactile hallucinations exist? At a time in history when this sense is hindered, seemingly a faded memory, Isabella's paintings remind us of this highly-elementary sphere of lived experience: the first, simplest, most basic experience of touching oneself.

Emanuele Dattilo (Excerpt from *Homo Texens* in: Isabella Ducrot. *Tendernesses*, Cologne 2022)

Isabella Ducrot
Almost divine I
2022

Collage, pigments, pencil and wood on Japanese paper
287 x 205 cm



XIMENA GARRIDO-LECCA

b. 1980 in Lima, Peru - lives and works in Lima and Mexico City

With her work Ximena Garrido-Lecca (born 1980 in Lima) creates a visual story full of both history and insights into the current situation of her country Peru, which she conveys to the outside world in a powerful language, complex and direct at once.

With her sculptures, installations and video works Garrido-Lecca explores the cultural impact of neocolonial standards that are transmitted through the process of globalization. Her work reveals how modernization brings about profound transformations in the rural landscape and the life of its inhabitants. Frequently her sculptures, drawings, installations and videos have a direct relationship to vernacular Peruvian forms. Garrido-Lecca analyzes the use of quotidian materials that have been employed in crafts, arts and architecture throughout Peruvian history.

The artist assembles objects from contemporary Peru to create a fact-based visual journey of its reality, without being accusing or didactic. While the references are highly local, Garrido-Lecca's work speaks to contemporary global concerns of struggles over natural resources, public services and private access for those living on its borders.

Upcoming shows in 2022 include Portikus, Frankfurt, Boros Foundation, Berlin, 5th Kochi-Muziris Biennale, India and Galerie Gisela Capitain, Cologne. In 2021 Ximena Garrido-Lecca took part in group presentations at Museo Madre, Naples, Museo Jumex, Mexico City, Staatsgalerie Stuttgart and the 34th Bienal de São Paulo. Further solo and group exhibitions include Kunstmuseum Bonn (2020), Projecto AMIL, Lima, Museo de Arte Contemporáneo, Lima, Orange County Museum of Art, OCMA Expand, Santa Ana (all 2019), Galerie Gisela Capitain, Cologne (2018), SAPS, Mexico City, Museo de Arte Latinoamericano de Buenos Aires (both 2017), Museum of Contemporary Art Detroit, (2015) and Saatchi Gallery, London (2010), among many others.



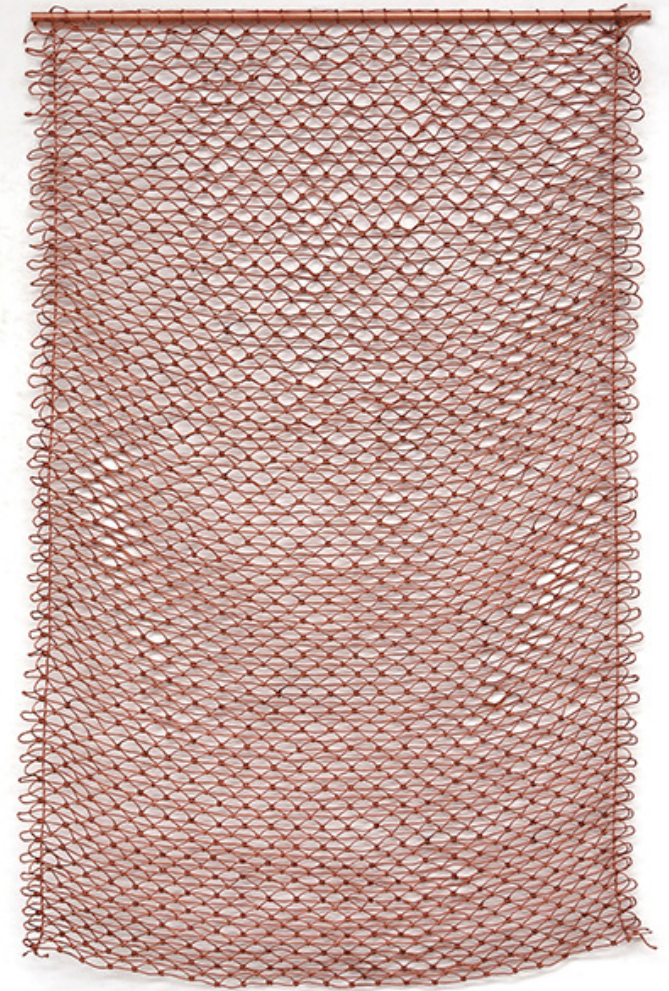
A recurring theme in Garrido-Lecca's work's is the impact of copper exploitation through opencast mining in the countryside of Peru. According to the logic of the excessive demand for copper in this region, the mines are progressively taking over habitable space, making communities move and radically changing their way of life. As there is almost no industry in Peru, all the raw material minded in Peru is exported, and then eventually re-imported in its refined and processed form.

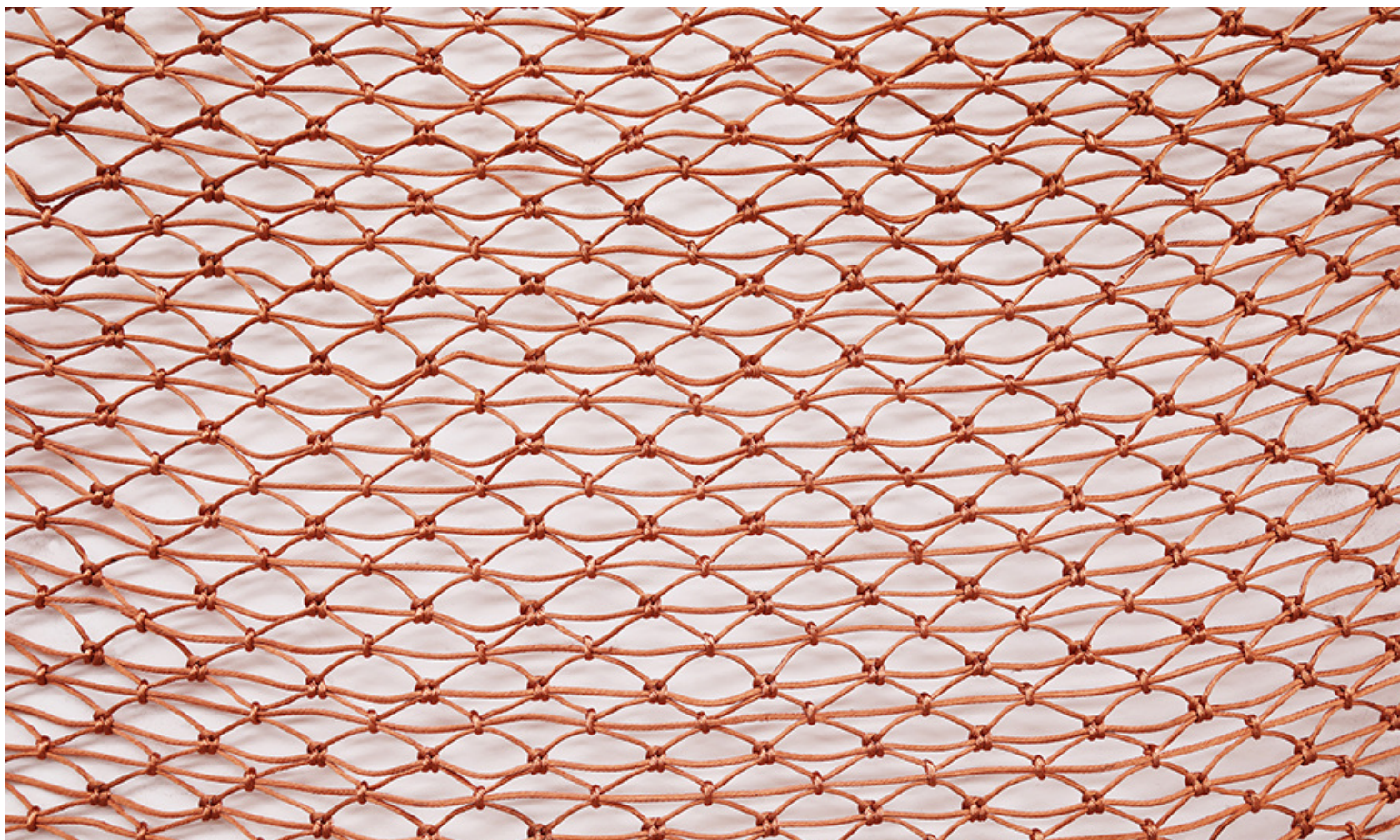
By bringing the recycled copper back to artisanal practices in Peru, Garrido-Lecca reverts the process of industrialization. In her work, the use of copper functions as a gesture of resistance.

The works from the series using copper ropes explore the memory of artisanal tradition and the abandonment of rural spaces as an after-effect of the processes of modernization.

These works continue the investigation the artist initiated in 2013, through sculptures produced in metal - copper and bronze - intertwining the rawness of the metal with the warmth of Andean design patterns.

Ximena Garrido-Lecca
Modulaciones: Elementos interfuncionados de nudos suspendidos
(Modulations: Interworked elements of suspended knots)
2022
Copper rope
186 x 124 cm





Modulaciones: Elementos interfuncionados de nudos suspendidos
(Modulations: Interworked elements of suspended knots)
2022
detail

The use of copper for traditional work suggests a reappropriation of the natural resource, a return of the metal's use in ancestral cultural manifestations, adding symbolic layers. These works function precisely on the tension that arises between memory and preservation of this ancient techniques, and the violence towards the environment and traditional communities inherent to accelerated development projects, with the colonial history of inequality associated with them.

Ximena Garrido-Lecca
Transmutations - Assemblage III
2019-2020
Sand casted copper
Dimensions variable



TOBIAS PILS

b. 1971 in Linz, Austria - lives and works in Vienna

Working within a palette of blacks and whites and the range of grays that can be made from them, Tobias Pils (born 1971 in Linz) creates mixed-media paintings full of abstract and representational elements. These elements are often arranged to flow from one painterly element to the next, in a way that seems to follow their own will, obeying the dictates of a painterly logic that creates meaning through the accumulation of many small moments.

As such, Pils's works are endlessly compelling as arrangements of textures, flows, and material invention - in a sense, as symphonic, non-objective compositions, even when their mythological content and primal imagery may tempt narrative readings. This syncretic approach reflects a mind that revels in contradictions, even as it seeks to merge together contrasting passages with a subtle and virtuosic array of mark-making strategies that are alternately bold, incisive, impressionistic, and completely open to the innate properties of paint, medium and support.

Recent solo exhibitions include David Kordansky Gallery, LA, Capitain Petzel, Berlin, (both 2021), Kunstmuseum Bonn (permanent installation, 2020), Galerie Eva Presenhuber, Zurich/ New York (2020), Galerie Gisela Capitain, Cologne (2019), Josef Albers Museum, Bottrop (2018), Kunsthalle Krems (2017), Le Consortium, Dijon (together with Michael Williams, 2017), Chinati Foundation, Marfa (2016), Wiener Secession, Vienna (2013).

Recent institutional group exhibitions include Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2021), Pinakothek der Moderne, Munich, Musée Picasso, Paris (all 2020), Spritmuseum, Stockholm (2019), Josef Albers Museum Quadrat, Bottrop (2018), Le Consortium, Dijon (2018), Aspen Art Museum (2018), 21er Haus, Vienna (2017) and Art Unlimited, Art Basel 47 (2016).



Tobias Pils's recent paintings are the result of significant changes in his working methods and constitute the beginning of a shift in his visual vocabulary. Like all of his work to date, these paintings have been rendered in black, white, and shades of grey.

Allegorical landscapes, fantastical beings, earthly and cosmological motifs emerge on the canvas with startling clarity. Areas of painterly improvisation are still omnipresent, taking shape in concentrated passages in which brushwork and texture are powerful reminders that Pils always channels his ideas and intuitions through his command of the medium's physicality.

Tobias Pils
vicinity
2021
Oil on canvas
130 x 90 cm
detail





Tobias Pils
vicinity
 2021
 Oil on canvas
 130 x 90 cm



Tobias Pils
Autumn
 2021
 Oil on canvas
 150 x 120 cm



Tobias Pils
vicinity
 2021
 Oil on canvas
 130 x 90 cm

Further events

Saturday, March 5

Opening 4 – 8 pm

5 pm book launch *Isabella Ducrot. Tenderesses* and talk with Emanuele Dattilo and Pavel Rebernik

Friday, March 11, 6 - 9 pm

Dance performance *Satellite* by Chiara Marolla

Saturday, March 19

Screening of video works by Ximena Garrido-Lecca

Saturday, March 26, 5 pm

Concert by Luke Fowler

Saturday, April 2, 5 pm

Music performance *New Points of View* by Igor Caiazza (percussion) with Valentina del Re (violin) and Livia De Romanis (Cello)

Reading by Maddalena Crippa from Isabella Ducrot's book *Women's Life*

Thursday, April 14th, Finissage 6 - 9 pm

Music performance *Materia Viva* by Andrea Mancini and Danielle Di Majo Saxophones

Gallery Information

Galerie Gisela Capitan was founded in 1986 and is focused on International Contemporary Art from the 1980s to the present.

Since 1986 the gallery developed an ongoing vibrant program with international artists from various disciplines. Günther Förg, Charline von Heyl, Zoe Leonard, Albert Oehlen, Stephen Prina, Franz West, Christopher Wool and Martin Kippenberger belong to the first generation of artists who have shaped the gallery's program since its founding.

For over 35 years, the gallery's artistic agenda has remained focused on, though not limited to, Contemporary Art from the 1980s until now. In the 2000s Wade Guyton, Seth Price and Kelley Walker, a generation of emerging artists at the time, joined the program, among others. Adding emerging as well as established artists, including Barbara Bloom, Richard Smith or Monika Sosnowska, the gallery continually evolved its program.

In recent years, Galerie Gisela Capitan has extended its program: Japanese artist Hiroki Tsukuda and Hong Kong based composer, multi media and sound artist Samson Young, joined the gallery, followed by Peruvian artist Ximena Garrido-Lecca, Italian artist Isabella Ducrot and the British painter Jadé Fadojutimi. In 2020 the gallery started to work with Ragen Moss as well as Yann Gerstberger.

In October 2008 Gisela Capitan has opened a 1300 square meter space in a 1960s glass pavilion in Berlin in collaboration with Friedrich Petzel Gallery, New York, to continue and extend the gallery's program of exhibitions and projects. In 2018 our second gallery space Albertusstrasse opened in Cologne.

Galerie Gisela Capitan is the representative of the Estate of Martin Kippenberger since 1997.



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