

An abstract painting featuring bold, expressive brushstrokes in a vibrant color palette. The composition is dominated by deep blues, bright reds, and oranges, with accents of green and yellow. The brushwork is thick and textured, creating a sense of movement and depth. The overall effect is one of dynamic energy and emotional intensity.

GALERIE GISELA CAPITAIN

COLOGNE | NAPLES

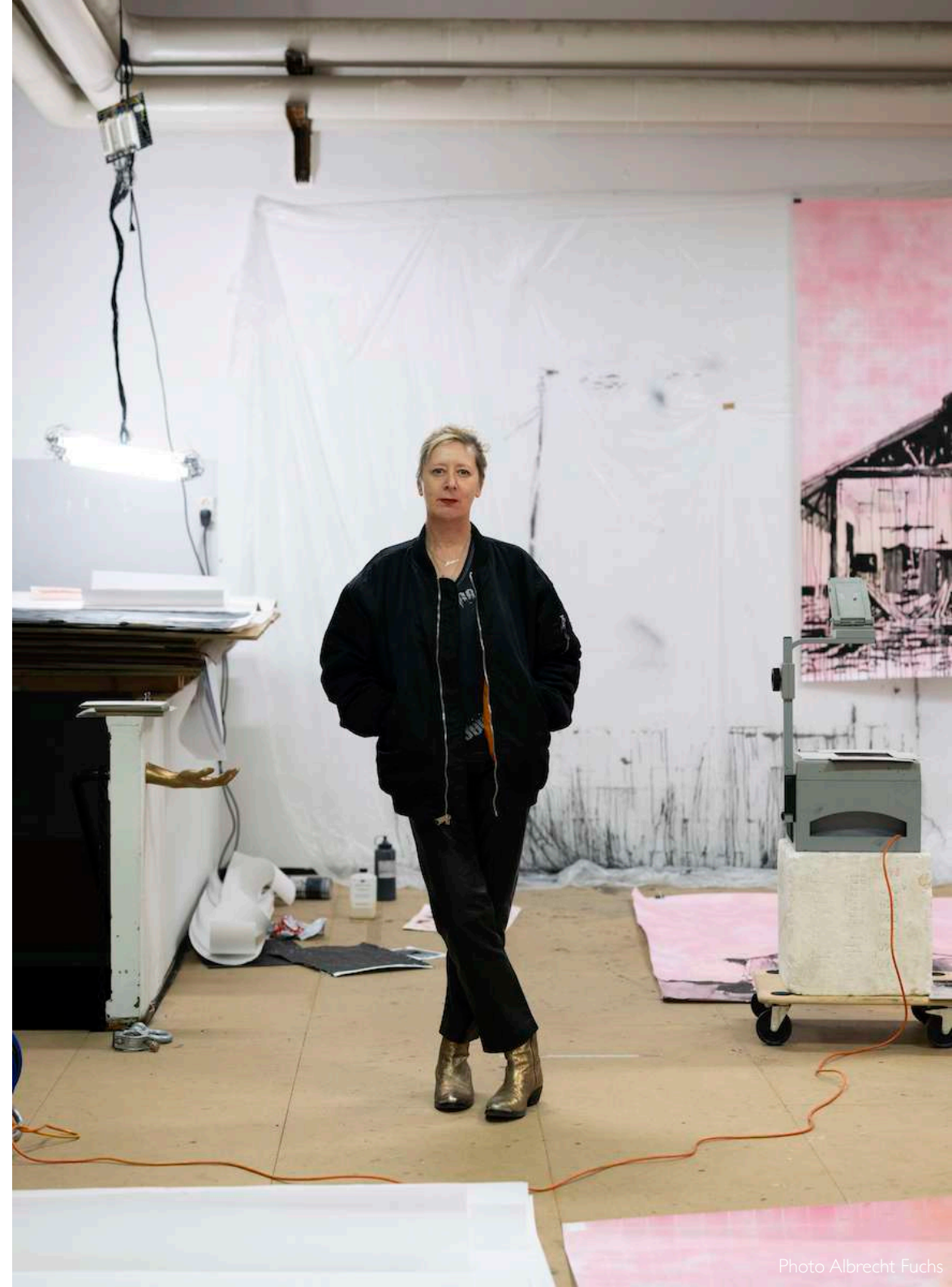
TEFAF New York
2026

Booth 311

GALERIE GISELA CAPITAIN

MONICA BONVICINI

b. 1965 in Venice, Italy - lives and works in Berlin, Germany



Monica Bonvicini

With *A Friend* (2024), Monica Bonvicini revisits the maxim often attributed to Ludwig Mies van der Rohe, 'Find a friend, not an architect', and reimagines its meaning for the present day. While the phrase is commonly understood as pragmatic advice, here it is staged as a mirrored work that is both internalised and made public.

Bonvicini, whose practice since the 1990s has delved into the interplay of architecture, power, and gender, transforms language into a tangible experience. The reflective surface directly implicates the viewer: reading and self-perception coincide. In this way, an apparently casual statement becomes a precise reflection on authority, trust, and dependency within architectural and, more broadly, social structures.

The phrase also echoes the fraught relationship between Mies and his client Edith Farnsworth during construction of the Farnsworth House – a collaboration characterised by intimacy, projection, and ultimately, conflict. Against this backdrop, the statement appears less as advice and more as a retrospective condensation of the blurring professional and personal boundaries.

In *A Friend*, Bonvicini condenses this historical constellation into a contemporary question: what roles do proximity, projection, and power play in creative collaborations? By looking to the past, Bonvicini addresses the viewer in the present.

A Friend
2024
2 components lacquer, mirror, aluminum
150 x 100 cm

50.000 EUR net.



Monica Bonvicini

Monica Bonvicini frequently works with mirrors and reflective surfaces, combining them with language as a carrier for affirmations, provocation or critique.

Monica Bonvicini has held solo exhibitions at major institutions including Pinacoteca Agnelli, Lingotto, Turin 2024; Neue Nationalgalerie, Berlin 2022–2023; Kunst Museum Winterthur 2022; Kunsthaus Graz 2022; Bauhaus Dessau, 2022; Kunsthalle Bielefeld, 2020; Belvedere 21, Vienna, 2019, Berlinische Galerie, 2017, Baltic Centre for Contemporary Art, Gateshead, 2016, Deichtorhallen, Hamburg, 2012 and Museum Abteiberg, Mönchengladbach 2012.

Her work has been featured in Biennials, including Busan 2020, Istanbul 2003/2017, Venice 1999/2001/2005/2011/2015, Berlin 1998/2004/2014, New Orleans 2008, Gwangju 2006, Shanghai 2002 and Santa Fe 1999.

find a
friend,
not an
architect

GALERIE GISELA CAPITAIN

KRISTI CAVATARO

b. 1992 in Connecticut, USA - lives and works in New York, USA

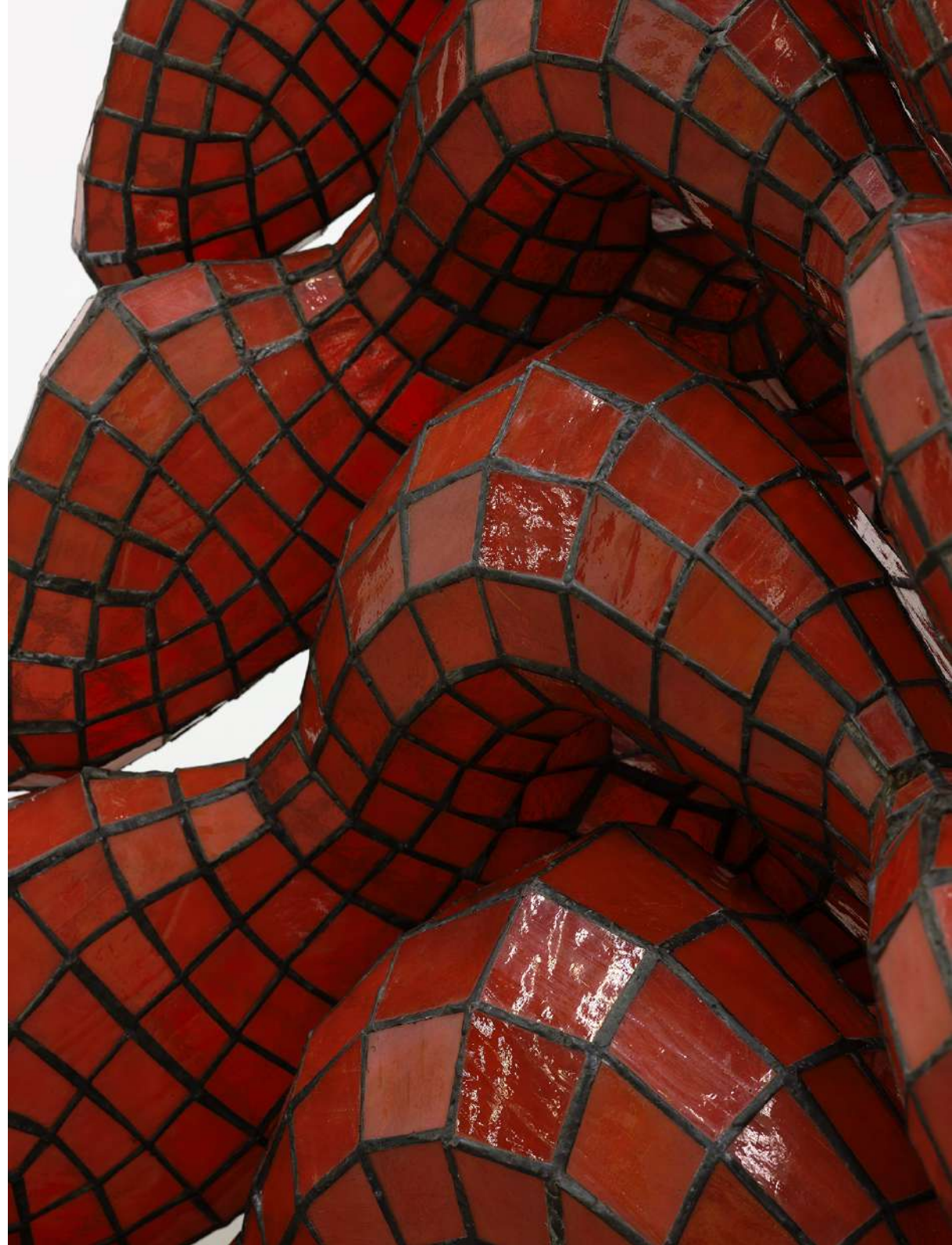


Kristi Cavataro

In Kristi Cavataro's recent body of work, form has begun to behave differently. What once appeared as modular Systems – composed of repeating units – now thickens, bends, and tapers with a strange, urgency. They emerge without fixed identity, yet fully articulated, site-specific, body-aware, responsive.

Her glass sculptures pull away from diagram or architecture, into something more fluid, sensuous, and alert. Cavataro works with soldered glass, a material often associated with containment – windows, partitions, ornaments. But here it behaves otherwise. It buckles, swells, strains against its joints. Some are made of transparent, colored glass that allows light to pass through; others are constructed from opaque glass that withholds any view of the interior. Her works neither depict images nor objects in the usual sense; rather, we look upon suggestions – forms that resist figuration while remaining charged with life.

This responsiveness of material draws Cavataro into close conversation with Jane Bennett's *Vibrant Matter*, a theory of material agency proposing a reorientation of how we perceive the world of things. For Bennett, matter is not passive or mute, but lively – vibrant – imbued with capacities to affect and be affected. In doing so, she unsettles the human-centric view that only subjects possess agency, inviting us instead to consider how objects, materials, and environments participate in shaping experience.



Kristi Cavataro

Kristi Cavataro, born in 1992 in Connecticut, lives and works in New York. She received her BFA from Cooper Union in 2015.

Cavataro was recently part of a duo-exhibition at Wesleyan University | Center for the Arts in 2026. She had her first solo exhibition at Galerie Gisela Capitain at Zweigstelle Capitain V, Palazzo Degas, Naples in 2024, followed by her second solo show at Galerie Gisela Capitain in Cologne in 2025.

Her work was included in the exhibition *Greater New York* at MoMA PSI, New York in 2021.

Untitled
2025
Stained glass
112 x 69 x 91,5 cm
4 parts

45.000 USD net.



GALERIE GISELA CAPITAIN

ISABELLA DUCROT

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



Isabella Ducrot

Tendernesses

Isabella Ducrot's *Tendernesses* offer lyrical portraits of intimacy, her subjects wrapped in polka-dotted fabrics and their own bodies. Under glowing moons and spiked, golden halos, Ducrot's cocooned subjects crumple under their shared tendernesses, as the paper which gives them skin and breath crumples before the viewer.

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?

—Emanuele Dattilo—

Tendernesses V

2026

Pigments and collage on paper

78 x 60 cm

90,2 x 71,2 cm framed

16.000 EUR net. (incl. frame)



Isabella Ducrot

Flowers

In Ducrot's *Flowerpot* series, soft pigments fill rounded vases, framed with metallic boundaries, rippled in light and shadow like mountainous terrain. Interested in ceramics and the decorative arts, Ducrot presents a study of volume, color, and texture through powdery pastels and wispy stems, reaching out like open arms.

The works echo Ducrot's lived environment, where floral arrangements, figurative paintings, found textiles, collected ceramics, books and artworks of Ducrot's own creation collide. As both an artist and writer, Ducrot boldly defies pre-established genres, freely combining visual signifiers with untethered excerpts of raw and translated language.

Pot and Flowers

2025

Pigments, collage and fabric on Japanese paper

59,5 x 39 cm

69,5 x 50 cm framed

9.500 EUR net. (incl. frame)



Isabella Ducrot

Isabella Ducrot's work is the subject of a major solo exhibition at Madre Museum, Naples in 2026. Recent solo exhibitions include Museo della Civiltà, Rome, Le Consortium, Dijon, Galerie Gisela Capitain, Cologne (all 2024), MAXXI Taormina, Villa San Michele, Capri, San Giuseppe alle Scalze a Pontecorvo, Napoli (2021), Galerie Gisela Capitain, Cologne (2021 & 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.



JADÉ FADOJUTIMI

b. 1993 in London, England - lives and works in London, England



Jadé Fadojutimi

Jadé Fadojutimi is known for her vibrant and expressive paintings. Fadojutimi gained attention for her abstract and emotionally charged artworks that often combine bold colors, intricate brushwork, and dynamic compositions.

Jadé Fadojutimi's most recent institutional solo exhibitions were held at The Hepworth Wakefield in 2022 and Institute for Contemporary Art Miami in 2021. In 2022 she participated at the 59th edition of La biennale di Venezia in the exhibition *The Milk of Dreams*.

Her work is part of numerous public collections such as Albertina Museum, Vienna, Baltimore Museum of Art, The British Museum, London, High Museum, Atlanta, Hammer Museum, Los Angeles, The Hepworth Wakefield, Institute of Contemporary Art Miami, Kistefos Museum, Jevnaker, LACMA, Los Angeles, The Metropolitan Museum of Art, New York, Musée d'Art Moderne de Paris, Stedelijk Museum, Amsterdam, Tate Britain, London, The Walker Art Center, Minneapolis and Hirshhorn Museum, Washington D.C..

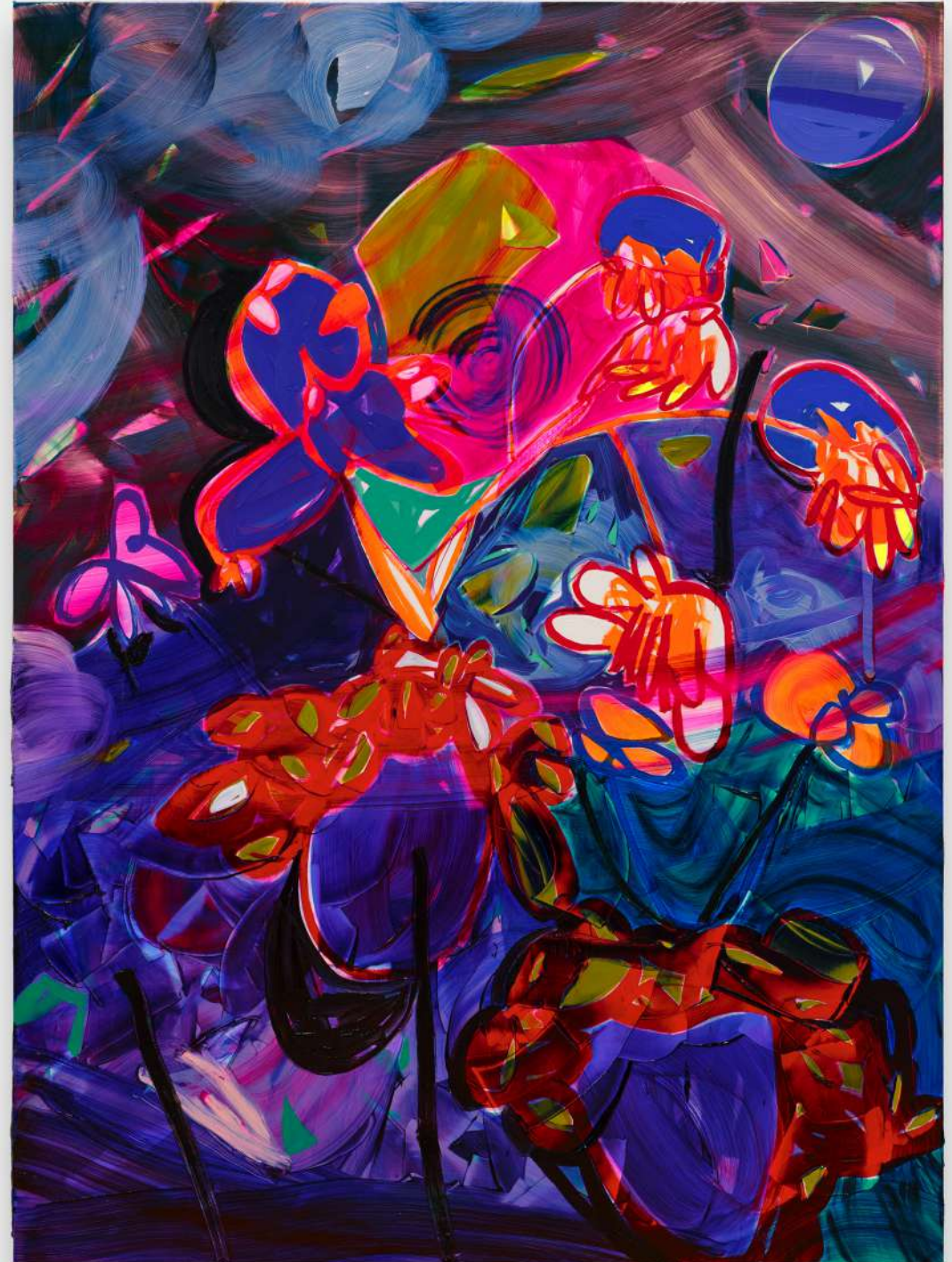
Our secrets contain a contagious calm, spilling the misery that burdens our potent vibe

2026

Acrylic, oil, oil pastel and oil bar on canvas

190 x 140 cm

330.000 GBP net.





GALERIE GISELA CAPITAIN

COLOGNE | NAPLES

GÜNTHER FÖRG

b. 1952 in Füssen, Germany - d. 2013 in Freiburg, Germany

GALERIE GISELA CAPITAIN

Günther Förg

Untitled
1995/1996
Acrylic on wooden board, artist frame
120 x 160 cm

200.000 EUR net.



GALERIE GISELA CAPITAIN

Painted in the 1970's during Günther Förg's time at the academy in Munich, the grey paintings mark the starting point of his artistic practice expressing an attitude of refusal: Using the non color grey, Förg intended to bring back the painting to it's absolute point zero in order to redevelop his work from there.

Förg experimented with the possibilities of these grey monochrome paintings throughout the 80s and 90s. In one of his first solo exhibitions in 1980 at Rüdiger Schöttle in Munich he selected the color grey for one of his wall paintings - he decided to paint the entire ceiling a monochrome grey and show nothing else in that space.

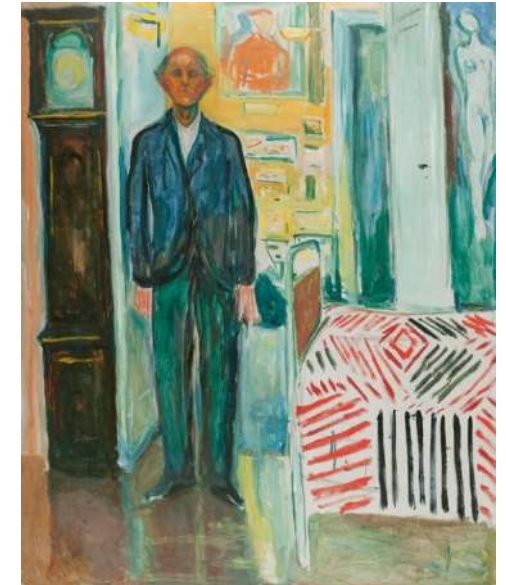
By the mid-1990s, the grey paintings had evolved into denser compositions, characterized by their dynamic execution, intricate tonal interplay, and layered compositions. These qualities subtly referenced the diverse material practices of Förg's oeuvre.

By structuring the surface with his inimitable brushstroke gesture, the work relates to his grid paintings (*Gitterbilder*). These, mostly colorful works refer to Förg's study in the 1990s of Edward Munch's oeuvre. The grid, a motif taken from the bed spread of the late interior self-portraits of Munch, became part of the vocabulary Förg used frequently in his paintings.

In later installations and wall paintings, the color grey had the function to emphasize all the supporting elements of an architectural building and to point out a not existing functionality. In some of his paintings the non-color grey is used as background - here it becomes the initial point of reflection about basic principals of painting.



Wall Painting (Grey Ceiling, Rüdiger Schöttle, Munich, 1980.
Dispersion paint, dimensions variable.



Edvard Munch
Self-Portrait between the Clock and the Bed
1940 - 1943

Günther Förg

Günther Förg's work has been featured in numerous international exhibitions in major museums such as the Gemeentemuseum, The Hague 1998, Museo Nacional Centro de Arte Reina Sofía, Madrid 1998, Newport Harbor Art Museum 1990, Museum Fridericianum, Kassel 1990, Musée d'Art Moderne de la Ville de Paris 1991, Kunstmuseum Basel 2006, and Fondation Beyeler, Basel 2009, Deichtorhallen, Hamburg 2015 and Dallas Museum of Art 2017, among others.

Günther Förg's work is part of many museum collections, such as the Stedelijk Museum Amsterdam, National Gallery of Canada, Ottawa, Museum für Moderne Kunst Frankfurt, Ludwig Museum, Cologne, Tate Modern, London, The Museum of Modern Art New York, San Francisco Museum of Modern Art, and Hamburger Bahnhof Museum für Gegenwart in Berlin.



GALERIE GISELA CAPITAIN

YANN GERSTBERGER

b. 1983 in Cagnes sur Mer, France -
lives and works in Mexico City, Mexico



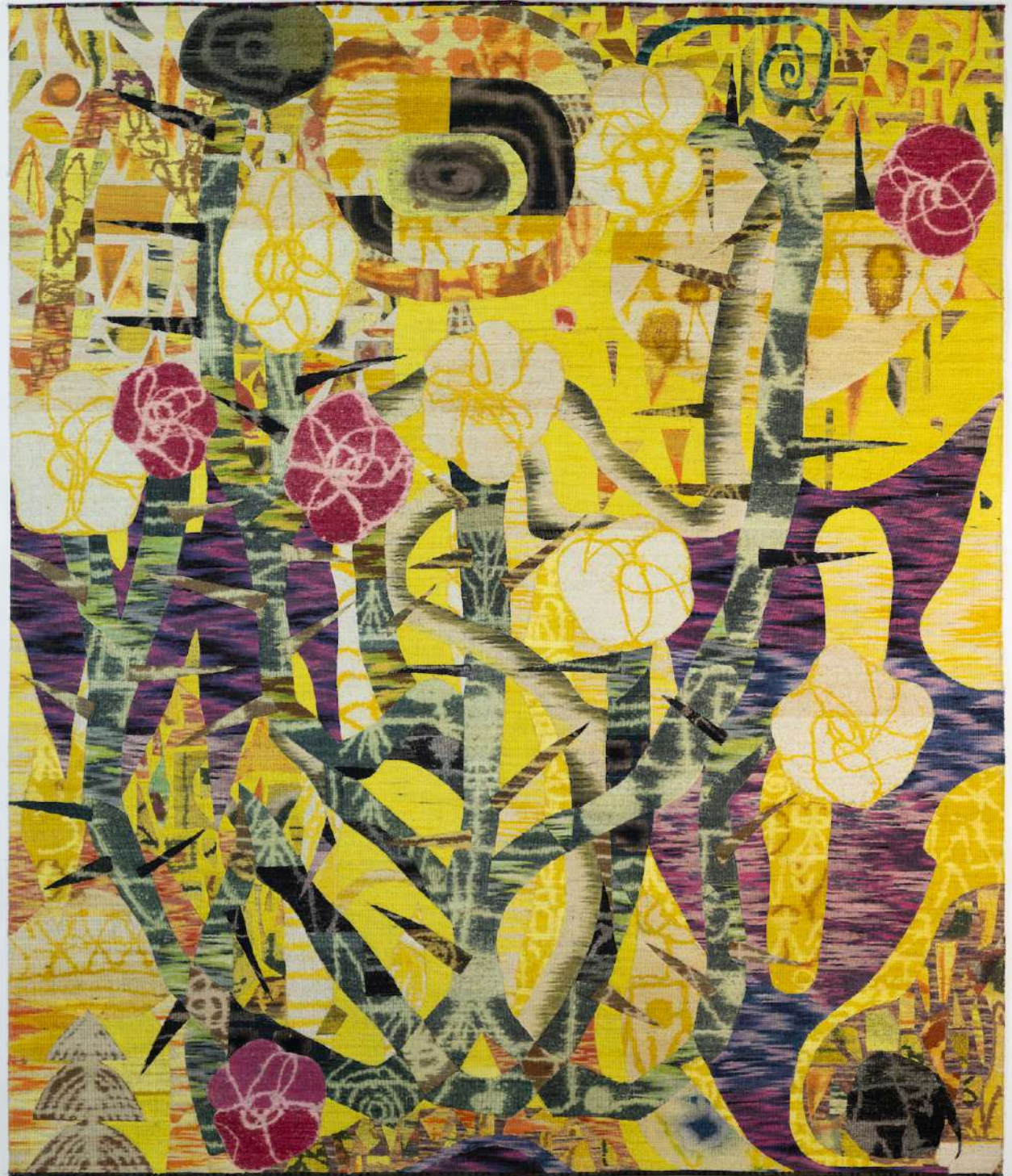
Yann Gerstberger

Yann Gerstberger's vibrant textile tapestries, collages, and sculptures are inspired by patterns found in Mexican popular culture, contemporary art, and nature. His work is characterized by an abundance of colors and forms, intersecting in a hybridization of traditional techniques and motifs with objects of mass consumption. Gerstberger's practice blurs boundaries by connecting imaginaries and worlds, generating a visual language that extends beyond familiar definitions.

In June 2026, Yann Gerstberger will hold his second solo exhibition at Galerie Gisela Capitain in Cologne. He has had institutional exhibitions at NGV Triennale, Melbourne 2021, Museo Tamayo, Mexico City 2020, Museo Mario Testino, Lima 2019, Contemporáneo de Querétaro 2018, Le Consortium, Dijon 2018, New Art Center, Marseille 2018, Centre de Culture Contemporaine, Montpellier 2017, Musée Cognacq-Jay, Paris 2014, and Musée d'Art Moderne, Paris 2013, among others.

Euphorbia milii One
2025
Textile tapestry
282 x 241 cm

65.000 USD net.





GALERIE GISELA CAPITAIN

MARTIN KIPPENBERGER

b. 1953 in Dortmund, Germany - d. 1997 in Vienna, Austria



Martin Kippenberger

A small stage draped in dark red velvet glows in anticipation. At its centre, a carved wooden hand performs slow, endless conjuring gestures, part fairground illusion and part fortune-teller's promise. It captures the charged moment before something is about to happen.

But nothing happens.

Suspended between the wonder of childhood and suspicion, the scene hovers on the fine line between magic and deception. The illuminated space evokes memories of vaudeville, belief in the supernatural and a readiness to be amazed – and possibly fooled. The hand is autobiographical and self-referential, pointing back to Martin Kippenberger as Spider-Man in his large-scale 1996 installation, Spiderman Studio. This sculpture becomes a metaphor for the suspended moment, raising the question of what the artist's creative hand will bring into being next.

The outcome remains unresolved: will it be revelation or letdown, enchantment or scam? Like magic, art promises everything and delivers only what we are willing to see.

Ohne Titel (Händchen) / Untitled (Little Hand)

1996

Wood, fabric, metal, lightbox, electronic components

42 x 55 x 58 cm

110.000 EUR net.



TOBIAS PILS

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



Tobias Pils

While Tobias Pils has primarily focused on a palette of blacks, whites, and the range of grays that can be derived from them, his recent paintings are among the few in which he also incorporates other pigments. The confrontation with colour has always been a part of his work and has led to a conscious decision against its use. What initially seems to be a break from his past is, in fact, a natural continuation of his practice: a dynamic interplay between absence and presence. One inevitably calls for the other: Even what is missing remains present – but in a different way.

Tobias Pils's work is currently the subject of a major solo exhibition at mumok, Vienna which opened in September 2025. Further recent institutional solo shows include Kunstmuseum Bonn (permanent installation) 2020, Josef Albers Museum, Bottrop 2018, Kunsthalle Krems 2017, Le Consortium, Dijon (together with Michael Williams) 2017, Chinati Foundation, Marfa 2016 and Wiener Secession, Vienna 2013.

His works are part of public collections such as Albertina Museum, Vienna, Goetz Collection, Munich, Le Consortium, Dijon, Museum of Modern Art, New York, and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna.

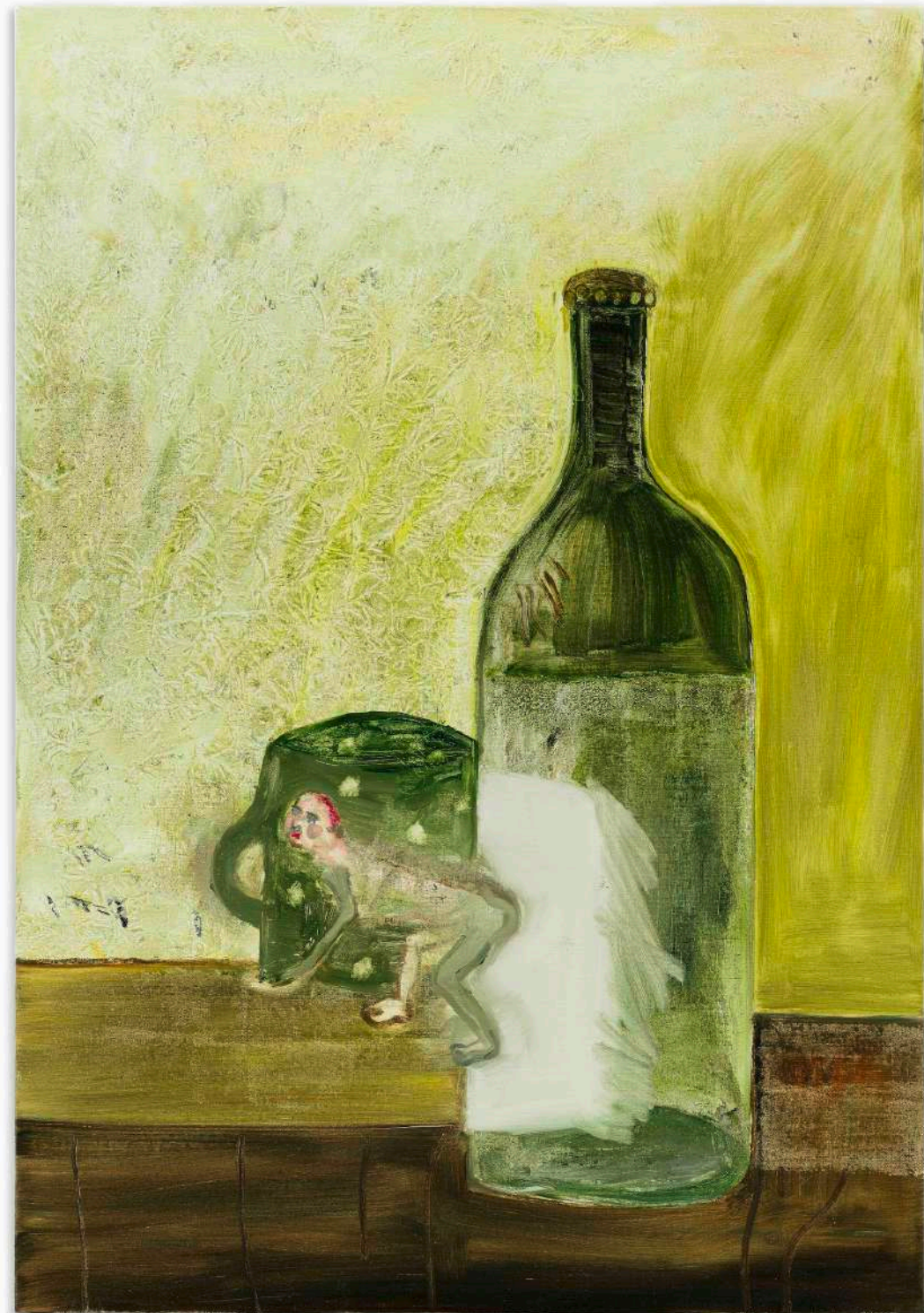
Der Rausch (Rauschkind)

2025

Oil on canvas

130 x 90 cm

45.000 EUR net.





GALERIE GISELA CAPITAIN

Tobias Pils

Untitled
2025
Oil on canvas
35 x 25 cm

12.500 EUR net.

| TEFAF New York - Booth 311



GALERIE GISELA CAPITAIN

LUKAS QUIETZSCH

b. 1985 in Lichtenstein, Germany - lives and works in Berlin, Germany

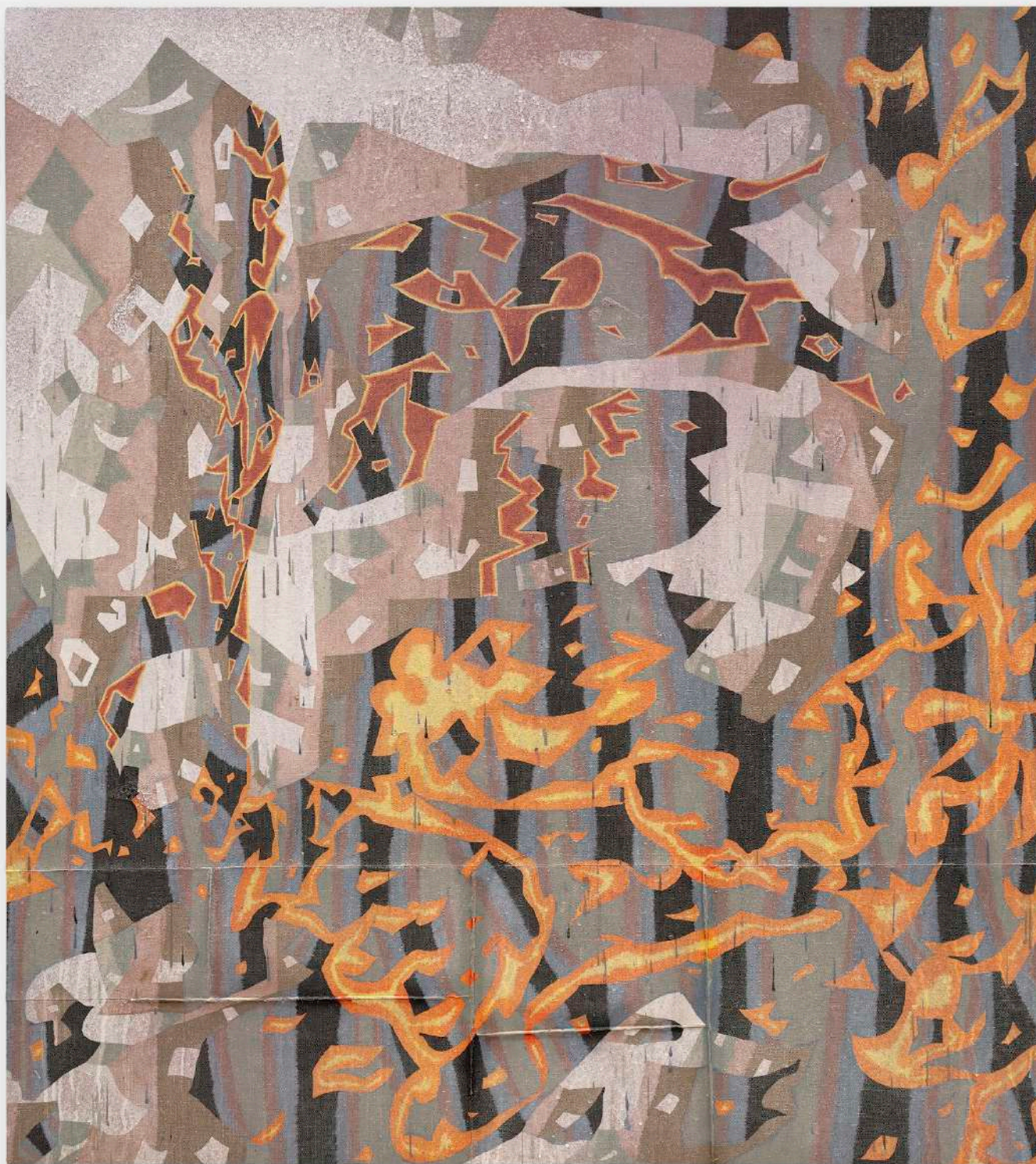
Lukas Quietzsch

Lukas Quietzsch's painting can be read as a landscape, not in a literal, naturalistic sense, but as a structured space defined by horizon, centre, and foreground. It opens both outward and inward perspectives. The painting derives from three initial motifs, tested in drawings, then repeatedly varied in painting. Distortion, repetition, and displacement create pictorial spaces that feel both familiar and unsettled. Layers of pigment are applied and then washed away, leaving behind traces that are like echoes and creating a sense of distance from the artist while inviting the viewer's own projections.

The visual language is pared down. The predominant use of grey tonalities, the interplay of cluster-like patterns and shifts in the constants of space and its pictorial representation are reminiscent of dystopian terrain. Stitched canvases emphasise the body of the painting itself – front and back, inside and outside – transforming the image into an object that asserts itself in space.

Untitled
2025
Gouache on canvas
140 x 125 cm

16.000 EUR net.



Lukas Quietzsch

Lukas Quietzsch's solo exhibitions include Schiefe Zähne, Berlin (2026); Zweigstelle Capitain VIII at C.A.S.A., Palazzo Degas, Naples (2025); Galerie Gisela Capitain, Cologne (2024); Ramiken, New York (2023 and 2022); Kunstverein Freiburg (2022 and 2017); and Schiefe Zähne, Berlin (2020 and 2017).



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FRANZ
WEST

b. 1947 in Vienna, Austria - d. 2012 in Vienna, Austria

Franz West

In 1998, Franz West was awarded with the Wolfgang Hahn Prize by Gesellschaft für Moderne Kunst at the Museum Ludwig in Cologne.

He participated in documenta IX in 1992 and documenta X in 1997. He was included in the Venice Biennale in 2007 and 1997.

In 2011 he was awarded the Golden Lion at the 54th Venice Biennale.

Franz West's work has been the subject of numerous solo exhibitions. His work is included in public collections such as the Albertina Museum, Vienna, Centre Pompidou, Paris, Solomon R. Guggenheim, New York, Hirschhorn Museum, Washington D.C., Kunsthaus Bregenz, Museum of Modern Art, New York, and Museum Ludwig, Cologne, among others.

Onkelstuhl (Uncle Chair)

2007

Metal and synthetic textile bands

87,5 x 47,5 x 55 cm

30.000 EUR net.



GALERIE GISELA CAPITAIN

CHRISTOPHER WILLIAMS

b. 1956 in Los Angeles, USA - lives and works in Chicago and
Los Angeles, USA and Cologne, Germany



GALERIE GISELA CAPITAIN

Christopher Williams

*Main Staircase for
the Arts Club of Chicago, 1948-51
Steel, travertine marble
359,4 x 458,8 x 609,3 cm
(141 1/2 x 180 5/8 x 239 7/8 ")
Arts Club commission 1948-51
Ludwig Mies van der Rohe
109 East Ontario Street
Chicago, Illinois 1951-1995
Repositioned by John Vinci
201 East Ontario Street
Chicago, Illinois
October 1, 1998
1998
Silver Gelatine Print
76,2 x 66 cm framed
Edition of 10 + 4 AP*

65.000 USD net.



Christopher Williams

Christopher Williams's photograph, *Main Staircase for the Arts Club of Chicago...*, condenses many of the concerns that run through his practice into a single, highly controlled image. At first glance, it appears to be a straightforward document of a Modernist interior by Ludwig Mies van der Rohe: a staircase defined by steel, travertine, and an economy of form. Yet Williams's characteristically extended title already unsettles this apparent neutrality. Listing materials, dimensions, dates, addresses, and the later relocation of the structure, the title functions less as a caption than as an institutional script, foregrounding the layers of mediation that stand between object, history, and image.

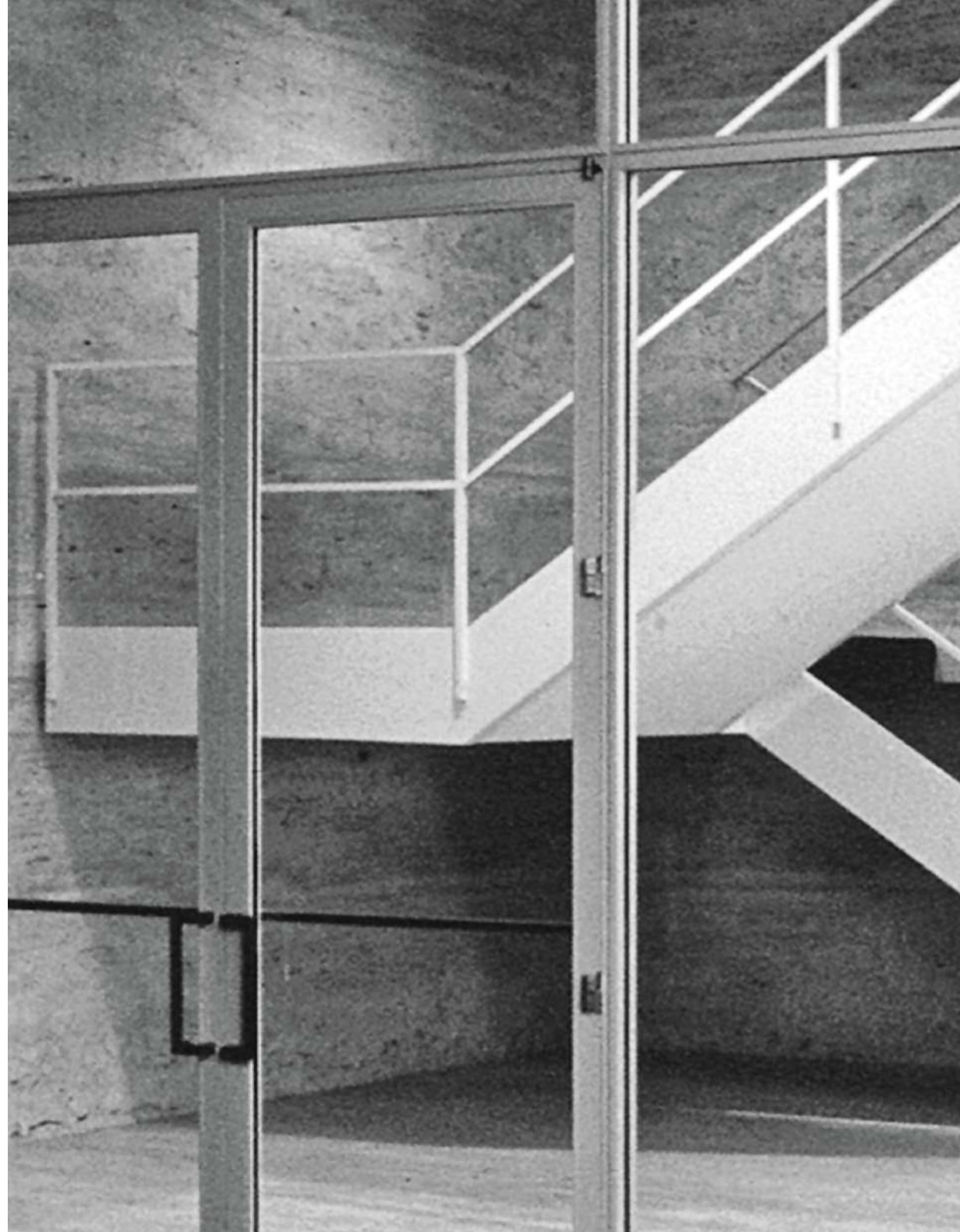
As with much of his work, the image adopts the visual language of commercial and archival photography – precise, evenly lit, and seemingly objective – while quietly exposing its conditions. The staircase, originally conceived as an integrated architectural element, appears here as a displaced artefact. After the original Arts Club building on East Ontario Street was demolished in the mid-1990s, the staircase was salvaged and later reinstalled in a new location. Williams's photograph captures this moment of transition: a structure designed as part of a total spatial environment now persists as a fragment, detached from its architectural context and re-presented within another.



Christopher Williams

Christopher Williams has exhibited at The Perimeter (2025), London, haubrok foundation, Berlin (2025 and 2021), Neubauer Collegium for Culture and Society, Chicago, (2024), C/O Berlin (2019), Kestnergesellschaft, Hanover (2018), Triennale, Milan (2017), Whitechapel Gallery, London (2015), Art Institute of Chicago, Museum of Modern Art, New York, (both 2014), Museum Morsbroich, Leverkusen, Museum Dhondt-Dhaenens, Deurle, (both 2011), Kunsthalle Baden-Baden, Bergen Kunsthall (both 2010) and Kunsthalle Zürich (2007) among others.

His work is part of major international collections such as The Art Institute of Chicago, Museum Ludwig, Cologne, Tate, London, Hammer Museum, Los Angeles, Museum of Modern Art, New York, Whitney Museum of American Art, New York, and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna.



GALERIE GISELA CAPITAIN

Galerie Gisela Capitain

St Aperm Str 26
50667 Cologne

Tue – Fri 10 am – 6 pm
Sat 11 am – 6 pm

www.galeriecapitain.de info@galeriecapitain.de +49 221 355 70 10

Zweigstelle Capitain

at C.A.S.A - Palazzo Degas
Calata Trinità Maggiore, 53
80134 Napoli

Wed – Sat 11 am – 1 pm
3 pm – 7 pm
and by appointment
napoli@galeriecapitain.de