

ARCO Madrid 2025

Booth 7B12

Preview by invitation: 5 – 6 March

Public Days: 7 – 9 March

Karla Black
Monica Bonvicini
Andrea Bowers
Isabella Ducrot
Stefanie Heinze
Sanya Kantarovsky
Maria Lassnig
Robert Longo
Alexandra Metcalf
Ragen Moss
Jack O'Brien
Amy Sillman
Austin Martin White
Leyla Yenirce

Captain Petzel



Karla Black's solo exhibition at Kunstraum Dornbirn
will open on 27 June and run until 2 November 2025.



Karla Black
Walk Away, 2024
Mirror, glass paint and oil paint
150 x 180 cm / 59 x 70.9 inches

Stefanie Heinze's solo exhibition at Fondazione Sandretto Re Rebaudengo in Turin is on view until 16 March 2025.



Stefanie Heinze

Advisor, 2025

Oil and acrylic on linen

203.2 x 246.4 cm / 80 x 97 inches



Monica Bonvicini

Hit & Run, 2023

Red neon double tube letters, aluminum
and electric cables

44 x 113 x 4 cm / 17.3 x 44.5 x 1.6 inches

Edition of 3 + 2 AP



Over the past few years, Monica Bonvicini has been working with neon lights and subverting the traditional commercial use of the medium. *Hit & Run* is a light sculpture that recalls a billboard sign. It stems from her study of song lyrics from the 1960s and 1970s, times characterized by social upheaval and transformation. Glowing in red lights, the work evokes the uncanny nature of a disappearing act, one that speaks about the fleeting essence of pleasure and the desire for instant gratification.

In 2025, Monica Bonvicini will be participating in group exhibitions at Centre Pompidou, Paris; Marta Herford Museum and Kunst Museum Winterthur, among others. In May, the artist will open her first solo exhibition with Captain Petzel as part of Gallery Weekend Berlin 2025.

Leyla Yenirce will have a solo exhibition
at the Landesmuseum Oldenburg,
Germany, in 2026.



Leyla Yenirce
Hecke, 2025
Signed and dated verso
Oil, acrylic spray and silkscreen ink on canvas
180 x 200 cm / 70.9 x 78.7 inches



As for me, I am more interested in color as an engine of ongoing change and metamorphosis... Color is a primary tool for negation in my work – colors that block each other out or contradict each other, and are mixed in an archeological dialectic of continual destruction and reconstruction.

– Amy Sillman



Amy Sillman
Study for Split 4, 2020
Signed and dated both recto and verso
Acrylic on canvas: 152.5 x 101.5 cm / 60 x 40 inches
Framed dimensions: 156.7 cm x 105.7 cm / 62 x 41.6 inches



Oh, Clock! – a focused solo exhibition of works by Amy Sillman will open at Ludwig Forum, Aachen in March 2025.



Amy Sillman
25 for 25, 2024
Initialed and dated recto, signed and dated verso
Acrylic, ink and collage on paper
Paper dimensions: 56.2 x 45.8 cm / 22.1 x 18 inches
Framed dimensions: 60.5 x 50.5 / 24 x 20 inches



In Sanya Kantarovsky's *Human Comedy (Christophe)* a woman, mid-gesture, pulls a mask from her face, revealing a shadowed expression beneath. The scene recalls the weight of artifice in Balzac's *La Comédie humaine*, where society's masks slip to expose something true, yet also ambiguous.

Kantarovsky's work often references art history, literature, and psychology, blending them into unsettling, dreamlike tableaux. His figures exist in states of emotional tension, both humorous and tragic, always deeply human.

Sanya Kantarovsky
Human Comedy (Christophe), 2025
Oil on linen
139.7 x 100.3 cm / 55 x 39.5 inches



Each drawing is a would-be oil painting, for I never repeat any drawing as an oil painting, they are autonomous. My drawings have more freedom and more mobility in them than the oil paintings because I find a sheet of paper that has to rest on something hard easier to position, be it on my knees, on my belly in bed, on the table, on the floor, on the chair, and I myself can take up all sorts of positions in front of it, which cannot be done at all with a mounted canvas, or only with difficulty. The drawing is closest to the idea.

— Maria Lassnig



Maria Lassnig
Die befristete Zeit, 1997
Titled and dated recto
Pencil and acrylic on paper
62.6 x 44.8 cm / 24.7 x 17.6 inches





A distinctive series in Austin Martin White's body of work are his casta paintings. Casta paintings derive from 18th-century Spanish colonialism, which portrayed categories of class and race, specifically interracial family lineages.

White addresses this type of image production adopting the panel structure, yet abstracts their content by blurring the figures, leaving them unrecognizable and almost claiming a right to opacity.

Austin Martin White
casta frag 1, 2020
Signed and dated verso
Jute, 3m reflective fabric, rubber, pigment, graphite, vinyl and
screen mesh
91.5 x 76.5 cm / 36 x 30.1 inches

Executed in striking tones of violet, green and blue, Austin Martin White's large-scale work on paper *ferris wheel* depicts what at first glance appears to be an amusement park. Upon closer inspection it is revealed to be a ferris wheel in the form of a tire. Specifically, The Uniroyal Giant Tire, an iconic roadside attraction located near Detroit, the artist's hometown. The work references the remains of the once-thriving rubber industry in Detroit, which was deeply intertwined with the rise and fall of the automotive sector. The tire, once a symbol of industrial strength and progress, now serves as a relic of deindustrialization, evoking themes of economic decline, labor struggles, and the shifting landscape of American manufacturing.

Austin Martin White

ferris wheel, 2024

Signed and dated verso

Ink, watercolor and tempera on Arches 140

Paper dimensions: 220.5 x 223.5 cm / 86.8 x 88 inches

Framed dimensions: 232.4 x 231.1 cm / 91.5 x 91 inches





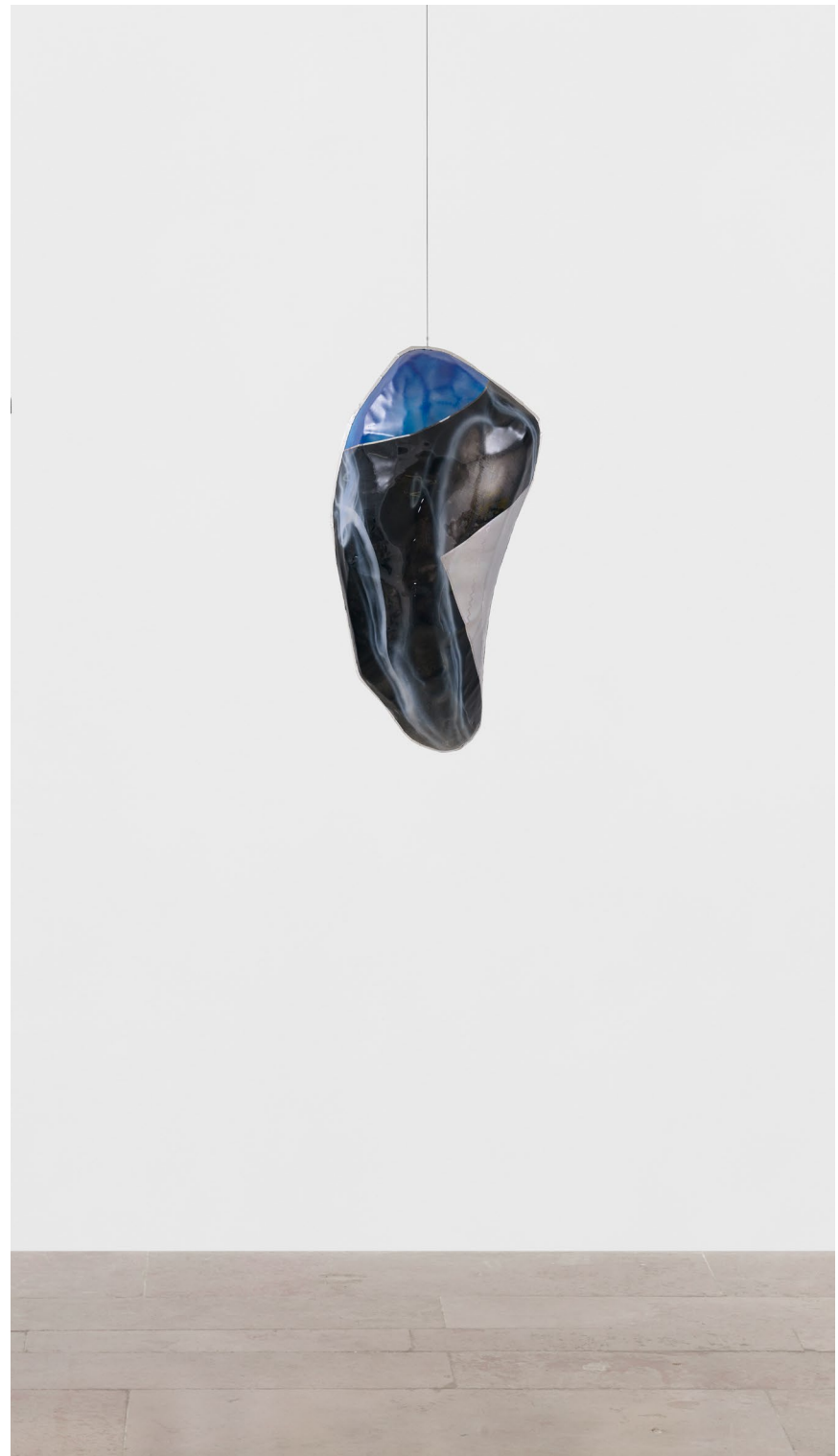


Ragen Moss

Spy, 2023

Polyethylene, acrylic, aluminum, steel, glass and steel hardware

Sculpture: 78.7 x 38.1 x 33 cm / 31 x 15 x 13 inches





*Like a deceptively placid lake hiding swift undercurrents,
navigating these works and charting their depth requires from
the audience a willingness for keen observation.*

– Gregor Quack



Installation view
Ragen Moss, *CONSPIRE*, Captain Petzel, Berlin 2023

A solo exhibition by Alexandra Metcalf will open at The Perimeter, London, in May 2025.



Alexandra Metcalf
The Wind and the Willows, 2025
Oil and watercolor on canvas
140 x 211 cm / 55 x 83 inches



Metcalf's paintings retain a noticeably "built" aspect, even as their imagery maintains a ghostly intangibility.

— Barry Schwabsky

Alexandra Metcalf
Study for a Sunflower, 2025
Signed verso
Pigments and oil on canvas
50 x 40 cm / 19.7 x 15.7 inches



Robert Longo's *Study for Cowboy Hat* draws its inspiration from the hat worn by Judge Holden, the infamous antagonist of Cormac McCarthy's *Blood Meridian* (1985).



Robert Longo

Study for Cowboy Hat, 2012

Signed, titled and dated verso

Ink and charcoal on vellum in artist's frame

Image dimensions: 40.6 x 50.2 cm x 16 x 19.7 inches

Framed dimensions: 77.2 x 84.1 cm / 30.4 x 33.1 inches

Exhibition History

Robert Longo, When Heaven and Hell Change Places
Hall Art Foundation, Schloss Derneburg Museum, Holle, 2019-2020



Andrea Bowers
Sabo-Tabby, From Modern Witch House, 2022
 Cardboard and color changing LED lights, 7 colors
 98 x 82 x 15.5 cm / 38.5 x 32 x 6 inches

Andrea Bowers' neon work, *Sabo-Tabby*, *From Modern Witch House*, continues the artist's exploration of historical resistance movements, workers' rights campaigns, and nonviolent civil disobedience. She alludes to the iconic depiction of an impassioned black cat – an emblem historically associated with superstition, misfortune, and witchcraft – co-opted by labor folklorists since the 1880s to signify acts of sabotage, covert defiance, and various forms of collective action. This feline symbol's origins are rooted in the Industrial Workers of the World movement, its later evolution intertwining with the ethos of anarcho-syndicalism and eco-activism, encapsulating an enduring legacy of protest and dissent.



The Black Cat (Sabo-Tabby)
Industrial Workers of the World (IWW)



Andrea Bowers, *Sabo-Tabby*, *From Modern Witch House*, 2022

In 2025, Jack O'Brien's first institutional solo exhibition in Germany will take place at Kestner Gesellschaft, Hanover, alongside his participation in a group show at Fondation CAB, Saint-Paul-de-Vence, and a solo exhibition at Ordet, Milan.



Jack O'Brien

Heel, 2025

Silver-plated horn, plaster, stockinette, acrylic rods,
epoxy putty and chrome plated steel
92 x 12 x 14 cm / 36.2 x 4.7 x 5.5 inches

Grounded in a subtle interplay of material, personal experience, and cultural critique, O'Brien's installations evoke a sense of precarity, reflecting both the physical and social fragility of the structures he creates. The artist is particularly interested in destabilizing the fixed nature of objects, forcing rigid materials like metal and glass into confrontations that evoke a sense of unease. Through these clashes, he challenges notions of form and function with works that appear charged with nervous energy, as if on the verge of collapse.



Jack O'Brien
Reticence, 2025
Horn, silver forks, acrylic plastic and spray paint
57 x 19 x 35 cm / 22.4 x 7.5 x 13.8 inches





Isabella Ducrot
Profusion XIII & Profusion XIV, 2024
Signed and dated recto
Pastel, pigments, fabrics and collage on paper
138 x 76 cm / 54.3 x 29.9 inches

Capitain Petzel is pleased to announce *Altri Fiori*,
Isabella Ducrot's third solo exhibition with the gallery,
opening on February 28, 2025.



Isabella Ducrot
Profusion XV, 2025
Signed and dated recto
Pigments, ink and collage on paper
95 x 62 cm / 37.4 x 24.4 inches



Contact at the booth

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Currently showing

Isabella Ducrot, [*Altri Fiori*](#)
28 February – 12 April 2025

Maria Brunner, [*Acqua Felice*](#)
28 February – 12 April 2025