

GALERIE GISELA CAPITAIN

YANN GERSTBERGER

ZUGUNRUHE

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Galerie Gisela Capitain is delighted to announce *Zugunruhe*, the first exhibition with French-born, Mexico based artist Yann Gerstberger (*1983 in Cagnes sur Mer, France).

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 mass-consumption objects. Gerstberger's style blurs boundaries by connecting imaginations and worlds, generating another kind of language that goes beyond familiar definitions.

For his show at Galerie Gisela Capitain in Cologne, Gerstberger will create an immersive experience, turning the gallery into a fully painted image with large scaled tapestries, collages and wall paintings.

Zugunruhe is the experience of migratory restlessness.

In ethology, *Zugunruhe* describes anxious behavior in migratory animals, especially in birds during the normal migration period.

Imagine for a moment what these journeys entailed. The sailors travelled in open catamarans, all built with tools made from coral, stone, and human bone. Their sails were woven from pandanus, the planking sewn together with cordage spun from coconut fibre; cracks were sealed with breadfruit sap and resins. Exposed to the elements, the sun by day, the cold wind by night, with hunger and thirst as constant companions, these people crossed thousands of kilometers of ocean, discovering hundreds of new lands, some the size of small continents, others mere island atolls less than a kilometer in diameter with no landmarks higher than coconut tree.

– The Wayfinders, Wade Davis

The tapestries on view are produced with an original technique conceived by the artist. He glues fibers of cotton (mops, originally) on vinyl to form colorful surfaces, mixed with industrial fabric, preferably patterned or textured that he finds in markets in the city.

“It's not technically weaving. I use cotton strings but I don't weave them. I stack and glue them on vinyl banner. I dye the strings myself with *citocol*, *mariposa* and *el caballito* industrial dyes as well as cochineal. It's not technically painting either because I don't use a brush. I sometimes use a sprayer full of chlorine to draw directly on my materials, graffiti like. But is graffiti painting? (yes). I also think I'm allowed to consider that my technique has to do with sculpture. I'm somehow building pictures that are halfway between painting and tapestry... I would say 'assemblage' is a good word. Assemblage of cotton, vinyl banner, industrial dyes and cochineal, glue.”

– Yann Gerstberger

Color, pre-Colombian mythologies, tropicalized modernism, everything is here to encourage the active assimilation of this data into hybridized works, a little wild, well-nourished by the clever abstractions of the 1930s.

A collage of fibers into fake shimmering tapestries with cochineal dyes and pure batiked chemistries. Quetzalcoatl feathered snake, lyrebird, bestiary of nothing, drawn with the braids of a mop plunged into dye baths and patiently stuck onto a recycled vinyl tarp. Yann Gerstberger has recently started combining them with frescoes created from school chalk on walls prepared with rough cement mortar, offering abstract backgrounds.

– Franck Gautherot

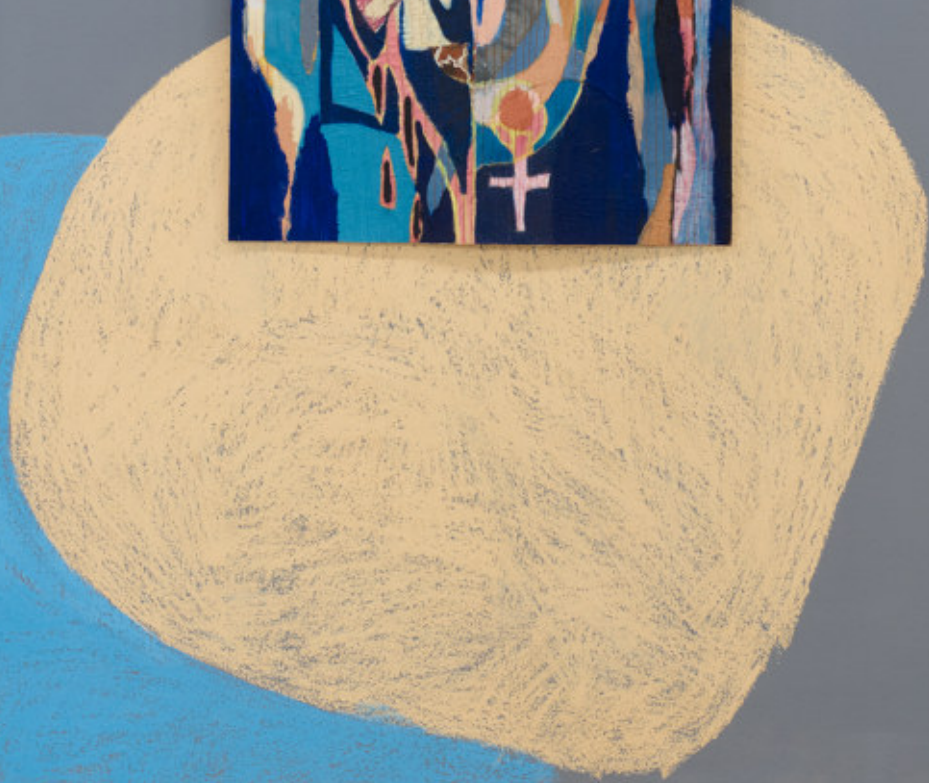
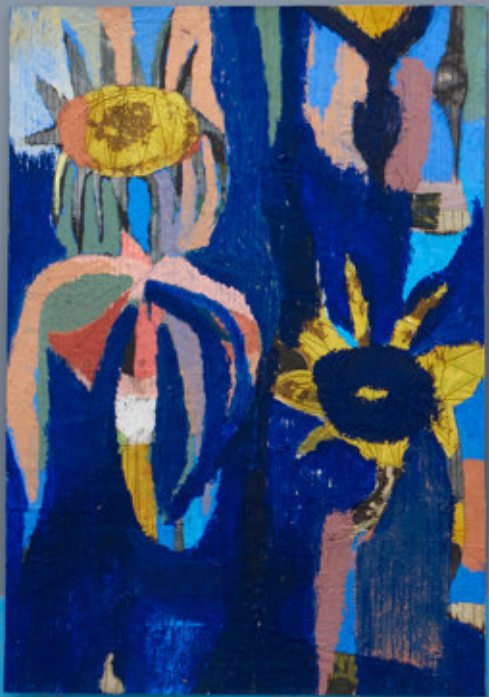
This growing emphasis on subjectivity began radically to change Humboldt's thinking. It was the time in Jena that moved him from purely empirical research towards his own interpretation of nature - a concept that brought together exact scientific data with an emotional response to what he was seeing. Humboldt had long believed in the importance of close observation and of rigorous measurements – firmly embracing Enlightenment methods – but now he also began to appreciate individual perception and subjectivity. Only a few years previously, he had admitted that 'vivid phantasy confuses me', but now he came to believe that imagination was as necessary as rational thought in order to understand the natural world. 'Nature must be experienced through feeling'.

– The Invention of Nature ~ Alexander Von Humboldt, Andrea Wulf

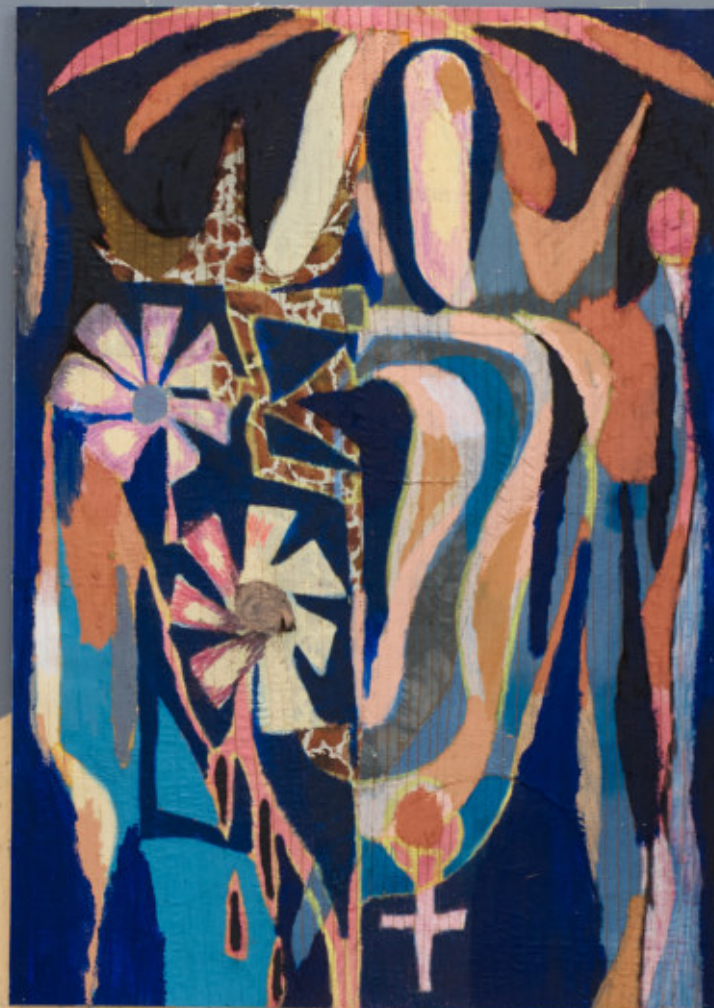


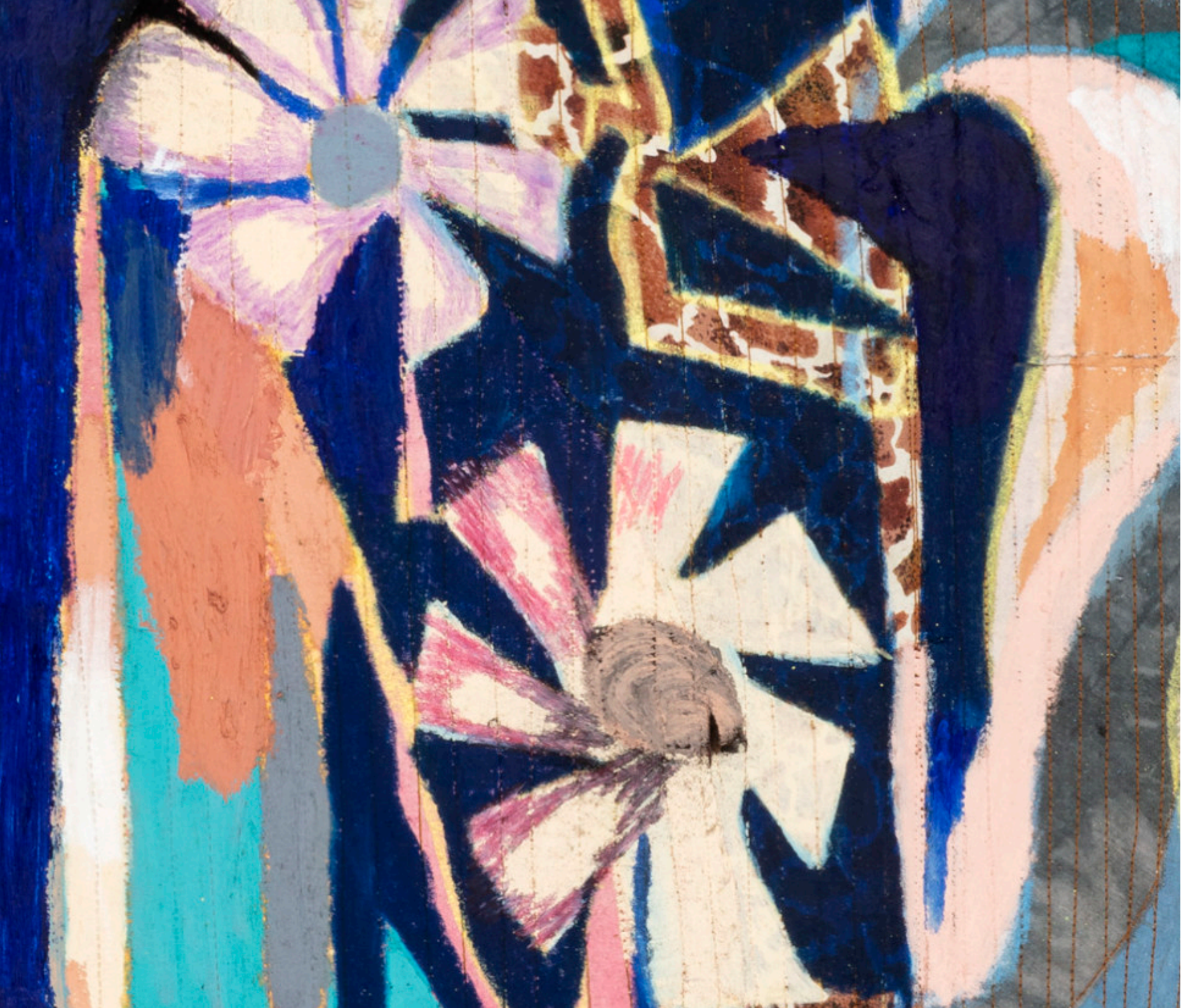
Holy Water
2021
Textile tapestry
270 x 225 cm





Zzz series ~ (Untitled)
2021
Mixed media
104 x 73,5 cm





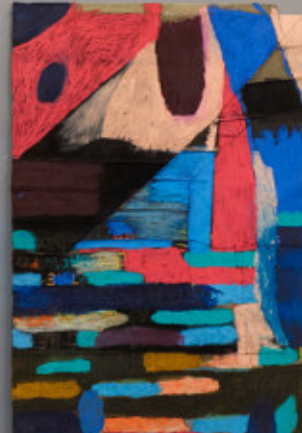
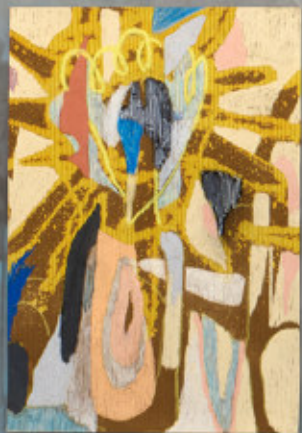




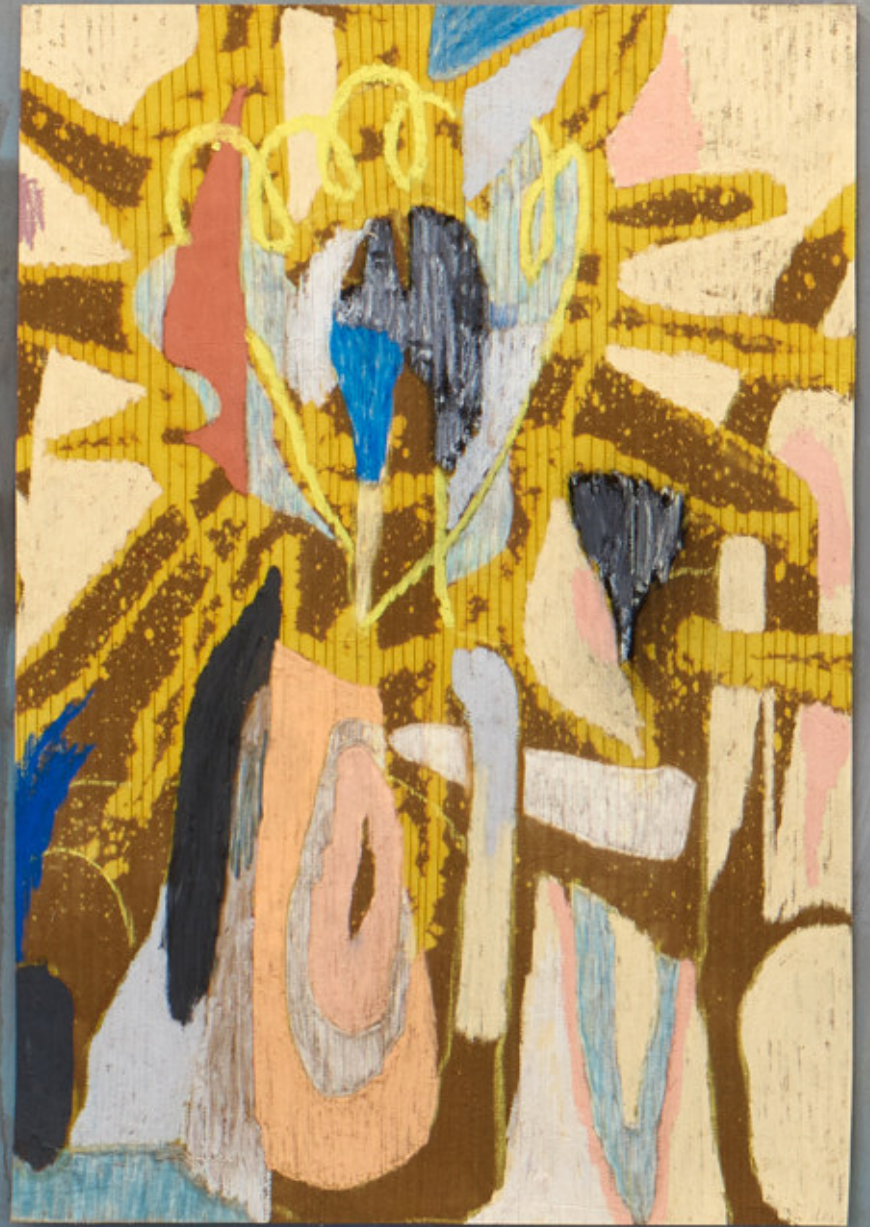
Callao DB I
2021
Textile tapestry
270 x 225 cm

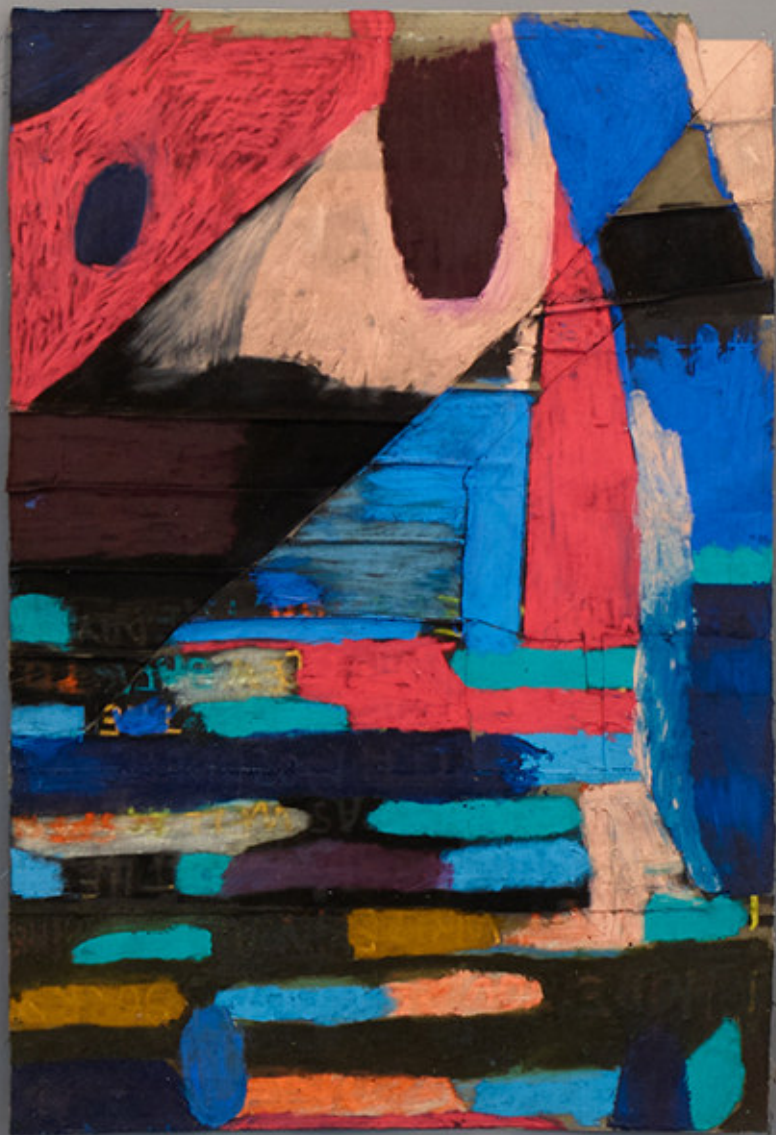






Zzz series ~ (Untitled)
2021
Mixed media
101,5 x 70 cm





Zzz series ~ (Letter to George)
2020/21
Mixed media
103 x 70 cm





Pour Me Water (Lime Green On Me)
2021
Textile tapestry
270 x 225 cm





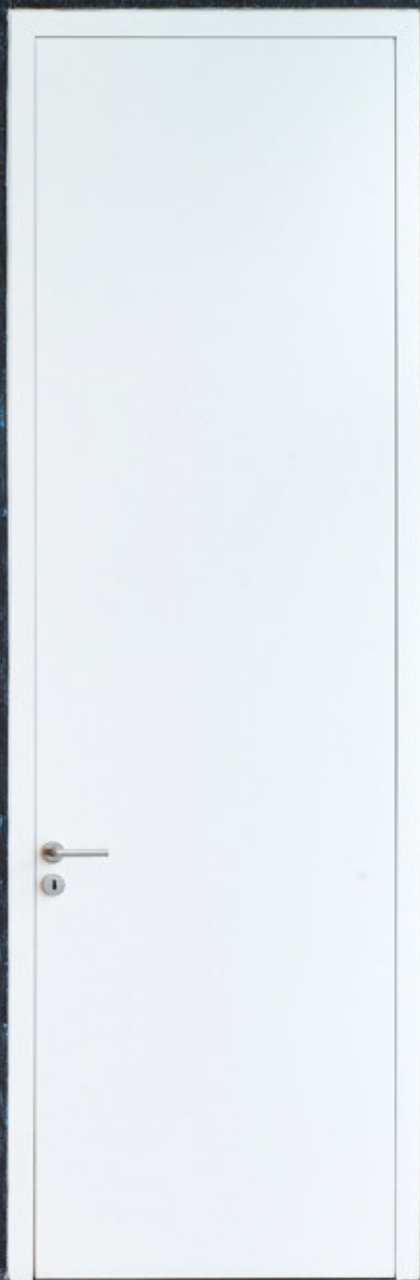








Piano Bar (Fitzcarralda)
2021
Textile tapestry
270 x 225 cm





YANN GERSTBERGER

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

Education

2007 DNSEP (MA), Beaux Arts de Marseille
2005 DNAP (BA), Beaux Arts de Nantes

Residencies

2015
Estudio 71, Mexico City

2014
La Start-Up, Résidence des Arques, Les Arques

2012
Triangle Workshop, New York

2011
Baba Experimental School, Cité Internationale des Arts Paris,
Paris

2010
Triangle France, Paris
Tassili du Hoggar, Algeria
Les Ateliers d'Artistes de la ville de Marseille, Marseilles
(2008-2010)

Solo Exhibitions

2021
Galerie Gisela Capitain, Cologne

2019
A Mangrove at Dusk, MATE - Museo Mario Testino, Lima
Ice News & Freeway Fetishes, OMR, Mexico City

2018
Atarraya, Sorry We're Closed, Brussels
Salón ACME, (in collaboration with OMR), Mexico City

2017
TT52 (with Trudy Benson), Lyles & King, New York
Travis, Michael Jon Gallery, Miami

2015
Gravillons (with Julien Goniche), Tonus, Paris

2014
GUERRE DU FEU STYLE, Sorry We Are Closed, Brussels
SURFBOARD, Michael Jon Gallery, Miami
Terremoto Globo Grmnd, Le Confort Moderne, Poitiers
Snyggaste Tjejer y Tiramisu, Parallel Oaxaca, Oaxaca

2013
DESHORAS, Galerie Alain Gutharc, Paris

2012
Kepler 22-B / Arabes Cosmiques (with Hayan Kam Nakache),
Broom Social Club, Geneva

2011
Stranger By Green, 40 m3, Rennes

2009
Luke Dowd et Yann Gerstberger (curated by Damien Airault), Le
Commissariat, Paris

2008
Feel the Disc-Jockey Swallow My Adventure (with Jack&Bill),
Galerie RLBO, Marseille
Pekarnanana (with Fouad Bouchoucha), La Vitrine, Maribor

Institutional Group Exhibitions

2021

NGV Triennale, Ian Potter Centre, Melbourne

2020

OTRXS MUNDXS (curated by Humberto Mor, Andrés Valtierra and Regina Elías), Museo Tamayo, Mexico City

2018Exposición Inaugural, Museo de Arte Contemporáneo de Querétaro, Querétaro

L'Almanach 18, 3e Biennale Internationale d'Art Contemporain, Le Consortium, Dijon

Le Sud BB (curated by Anissa Touati), Hangar J! New Art Center, Marseille

Dwelling Poetically: Mexico City. A case study (curated by Chris Sharp), The Australian Centre for Contemporary Art, Melbourne

2017

PRÉ-CAPITAL, La Panacée, Centre de Culture Contemporaine, Montpellier

2016

Cool Memories, Occidental Temporary, Villejuif

PRÉ-CAPITAL, La Panacée, Centre de Culture Contemporaine, Montpellier

2015

Hotel Londres, Dark Arts International, Mexico City

Unknown Ceilings, Dark Arts International, Mexico City

Greased (curated by Dark Arts International), The Breeder Playroom, Athens

Les Récits de l'Insut, Centre d'Art Albert Chanot, Clamart

2014

Lumières (curated by Christian Lacroix), Musée Cognac-Jay, Paris

Fitzcarraldo, Yauhtepec, Mexico City

La Start-Up. A Reader by Dorothée Dupuis (curated by Dorothée Dupuis), Residence des Arques, Les Arques

Anti-Narcissus (curated by Elfi Turpin), CRAC Alsace, Altkirch

2013

Decorum (curated by Anne Dressen), Musée d'Art Moderne, Paris

Dancing Circles, No Space, Mexico City

L'île de Montmajour (curated by Christian Lacroix), Abbaye de Montmajour, Arles

2012

Sphères 2012, Galerie Continua, Le Moulin de Boissy, Boissy-le-Chatel (in collaboration with Dar Al-Ma'Mûn)

Rencontres n°39, La Vigie, Nîmes

2011

Nul Ptyx, Cité de Arts, Paris

2010

Stairstep, Armandat, Barjols

Coulis de framboises, Palais de Tokyo, Paris

Salon de Montrouge, La Fabrique, Montrouge

2009

Parking Lot Dahlias, Chateau de Servières, Marseille

2007

Corpus Mobile, La Friche Belle de Mai, Marseille

L'Oeil du Tigre, Histoire de l'Oeil, Marseille

Pinède Légende, La Compagnie, Marseille

Imbéciles Habitants, Domaine de Kerminghan, Concarneau

2005

Beau Trait Fatal, Ecole des Beaux-arts, Nantes

Public Collections

Fundación Calosa, Irapuato

Collection Mario Testino, Lima

Kamel Lazaar Foundation, London and Tunis

National Gallery of Victoria, Melbourne

Alumnos 47, Mexico City

Pérez Art Museum Miami

Fond national d'art contemporain, Paris