

YANN GERSTBERGER

Zugunruhe

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

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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

Yann Gerstberger's work has been shown at the Mario Testino Museum, Lima in 2019 (solo exhibition), at the 3e Biennale Internationale d'Art Contemporain, Dijon (2018), The Australian Centre for Contemporary Art, Melbourne (2018), the Musée d'Art Moderne, Paris (2013) and the Palais de Tokyo, Paris (2010), among others.