

# GALERIE GISELA CAPITAIN

JOHN STEZAKER

*Moons & Worlds*

February 6. – April 1, 2026

Galerie Gisela Capitain is pleased to announce *Moons & Worlds*, a solo exhibition featuring new and recent works by the British artist John Stezaker (born 1949 in Worcester, England). The exhibition brings together three recent series of works: *Moons*, *Worlds*, and *Still Life*, as well as Stezaker's *Screenprints*.

Together, these series continue Stezaker's exploration of the act of looking and how images shape perception, memory, and desire.

## *Moons*

In the *Moons* series, small image fragments, taken from natural history illustrations, children's encyclopaedias, and fairy tale books appear within the full moon. These fragments evoke glimpses of another world, like visions in a crystal ball. Some works include bird's nests highlighting the contrast between the moon's cosmic distance and the sense of intimacy and security conveyed by the nests.

## *Worlds*

*Worlds* builds on Stezaker's long-standing *3rd Person Archive* project. Here, circular image fragments as small as coins emerge from the edges of topographical photographs. These collages strike a strange balance between microscopic proximity and planetary scale, oscillating between micro- and macroscopic distances. Their form is reminiscent of both telescopic views of space and door peepholes – optical instruments that invert proximity and distance and raise questions of voyeurism, anonymity, and the pleasure of seeing itself.

## *Still Life*

In the *Still Life* series, Stezaker selects small details from 1940s and 1950s film stills, such as tables, lamps, vases, or furniture arrangements, and isolates them in circular cut-outs. These scenes no longer tell a story, and the only evidence of human presence is occasionally seen in the hands arranging the objects. *In 'Still Life,' the circle offers an alternative focus or centre to the narrative image — a spatial rather than temporal one — a nest of stillness.* (John Stezaker).

Although Stezaker is best known for his small-scale collages, which have shaped much of his artistic practice, his engagement with circular framing, optical devices, and enclosed systems of vision has a longer and more diverse history. This is particularly evident in the series of works collectively known as *The Screenprints* (1977–1994), a succession of overlapping series produced as large-scale silkscreen prints on fabric – a medium that was approaching obsolescence by that time, yet which carries a potent art-historical significance.

Stezaker's work has been exhibited internationally, including at the Fondazione Morra Greco in Naples in 2021, the National Portrait Gallery in London in 2019, the Centre for Contemporary Photography in Melbourne in 2018, the Tel Aviv Museum of Art in 2013, and in a major retrospective at the Whitechapel Gallery in London in 2011, which subsequently travelled to MUDAM in Luxembourg and the Kemper Art Museum in St. Louis.

His works are part of major institutional collections, including the Museum of Modern Art in New York, the Tate Collection in London, the Los Angeles County Museum of Art and the Rubell Family Collection in Miami.