

GALERIE GISELA CAPITAIN

YANN GERSTBERGER

The Expectation

June 11 – August 14, 2026

Galerie Gisela Capitain is pleased to announce *The Expectation*, the second exhibition of new works by the French-born, Mexico-based artist Yann Gerstberger (1983 in Cagnes sur Mer, France).

I was looking for a good title for this show. For some reason, all the titles I had in mind were either too long, or totally unrelated to the works, or strangely connected to natural and meteorological phenomena. So, I decided to stop thinking in words for a while, to just focus on the production. Hopefully, the works themselves would lead to something.

On a Sunday afternoon, as I was re-reading 1940's Adolfo Bioy Casares's short novel *The Invention Of Morel**, I realized I had always been fascinated – not to say obsessed – by its cover, without having a clue who had created it.

In Richard Oelze's 1936 oil painting, *The Expectation*, a hat-wearing crowd stares off into the forest, into a stormy landscape. The air feels thick with suspense. Is the crowd looking at the forest – is it a forest? – or at the sky? – what are they looking at? Unlike the realism of the human figures, the landscape in the distance is indistinct; it is hard to tell where the land ends and where the sky begins.

The new body of work presented at Galerie Gisela Capitain revolves around a similar longing: How to give life to an abstract landscape that would act at the same time as the protagonist and as the potential backdrop for an opening scene of a movie that doesn't exist.

The series of six new tapestries unfolds as a non linear, fragmented sequence. It is in line with my studio practice, the difference being that I sought to work with a more restricted color palette, including scraps coming from previous series and varied graphical sources. The practice remains the same: I bleach fabric backdrops on the floor; which are then processed, dispatched and glued onto canvas. Sometimes, the bleached backdrops remain untouched.

The series was conceived and produced in my studio in Mexico, on the Pacific Coast, in the state of Jalisco. I am not sure if the production context influences the production itself – or maybe it is the contrary?

There is an eerie feeling about working in such an isolated studio. Specially at night. The building is literally surrounded by subtropical dry forest. There is a strong animal presence. One has the impression that nature is watching you. You can hear lots of sounds coming from the jungle. The feeling can be almost oppressive, especially when all the insects start to buzz at the same time like in Apichatpong Weerasethakul movies.

– Yann Gerstberger

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Richard Oelze, *The Expectation*, 1936

Yann Gerstberger had institutional exhibitions at Museum Kurhaus Kleve, Kleve, 2022, NGV Triennale, Melbourne, 2021, Museo Tamayo, Mexico City, 2020, Museo Mario Testino, Lima, 2019, Contemporáneo de Querétaro, 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.

*The Invention of Morel (1940) by Adolfo Bioy Casares follows an unnamed fugitive hiding on a deserted island who discovers that a group of tourists appearing there are actually multisensory holographic recordings trapped in an infinite loop. Realizing he is entirely alone with ghosts, the fugitive faces a choice: die of isolation or join the illusion. Desperate to be with a woman among the group, he uses the recording machine to insert himself into the loop, knowingly sacrificing his own life for eternal virtual companionship.