Related Events

OPENING CELEBRATION Friday, January 27
6 pm Member Preview
7–9 pm Public Reception
Exhibition continues through April 23

PANEL DISCUSSION
Karen K. Butler, assistant curator, Mildred Lane Kemper Art Museum
Michael Newman, assistant professor of art history, School of the Art Institute of Chicago
John Stezaker, artist
Saturday, January 28, 11 am
Steinberg auditorium

LECTURE
John Stezaker: Image Thief
Susan Laxton, assistant professor of art history, University of California, Riverside
Monday, March 5
6 pm reception
6:30 pm Lecture
Steinberg auditorium

FRINGE FIGURE FILM SERIES
The New Wave Films
Tuesday, March 27, 7 pm
Fugitives
Wednesday, March 28, 7 pm
Plunder (Fire)
Thursday, March 29, 7 pm
Topkapi
6000 Delmar Blvd.

CURATED-LED MALATHOUTH
Saturday, March 31, 7 pm
Steinberg auditorium

WRITING AND ART-MAKING WORKSHOP
STEZAKER UNMASKED
EDUCATIONAL EVENT
SÄBEN, PUBLIC: WEDNESDAY, APRIL 11, 1–3 pm
Registration is required; contact Allison Taylor at allison.taylor@wustl.edu or call 314-935-7918

Education Opportunities

TOURS
The Mildred Lane Kemper Art Museum offers many opportunities for free, individualized, docent-led tours and educational programs. To schedule a tour for your group, organization, class, or friends and family, contact Stephanie Ruse at 314-935-5624, ruse@wustl.edu, or visit online at kemperartmuseum.wustl.edu.

ONLINE RESOURCES
Visit the Museum’s education section at kemperartmuseum.wustl.edu to access downloads of this brochure, an educational guide related to John Stezaker, and other resources currently available online.

CATALOG
Accompanying the exhibition is a full-color monograph that presents the first overview of John Stezaker’s work from the 1970s onward. Published by Ridinghouse in association with the Whitechapel Gallery, London, the publication includes over 120 reproductions of the artist’s found images, collages, image fragments, and selection from his ongoing series The 3rd Person Archive. Essays by Dawn Ades and Michael Bracewell, as well as a conversation between the artist and curators Daniel F. Herrmann and Christophe Gallois, examine Stezaker’s practice and methodology within a historical context. The publication is available for sale on site during the exhibition at the Mildred Lane Kemper Art Museum and online at http://www.ridinghouse.co.uk/publications/49/.

GENERAL INFORMATION
The Mildred Lane Kemper Art Museum is free and open to the public 11–6 every day except Tuesday; open 11–8 on Friday. Visitor parking is available adjacent to the building, and the Museum is easily accessible via Metrolink (one block south of the Skinker station). For more information call 314-935-4523 or visit kemperartmuseum.wustl.edu.

John Stezaker was born in England in 1949, and currently lives and works in London. He studied at the Slade School of Fine Art in London in the 1960s, and has since studied at Central Saint Martins School of Art, Goldsmiths College, and the Royal College of Art. Stezaker has exhibited widely across the UK and Europe from the early 1970s to today; he has recently had solo exhibitions at Kunstverein Freiburg (2010), Gesellschaft für aktuelle Kunst Bremer (GAK) (2008), Robert Fisher Collection, Miami (2007), Gesellschaft für aktuelle Kunst (GaK) (2008), and White Columns, New York (2006). Major group shows include Collage: The Chromatic Aesthetic, New Museum, New York (2006); Tate Triennial, 2006–New British Art (2006); The British Art Show 5 (2000); and the 40th Venice Biennale (1982).

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Since the late 1970s, Stezaker has built an archive from the vast picture-culture that developed in the first half of the 20th century. His work is experimental and less directly political and more oriented towards the possibilities of language, and, later, with what he saw more broadly as the instrumentalization of language. To this end, Stezaker combined the lessons of the Situationist International with their obsolescence and fragmentation, these experiences. According to Stezaker, in both the anonymous, soliciting participation while operating as a stand-in for the viewer and, like the third person, functioning as an instrument of insubordination. This is a radical approach in the 1970s, appro-paraphrase has today become one of many ideas behind the apparent emptiness of the photographic image and its displacement in consumer culture. Yet over time, Stezaker’s collages remain relevant as they reflect the ever-changing nature of the medium, the strange wonderful it can reveal.

A radical approach in the 1970s, paraphrase has today become one of many ideas behind the apparent emptiness of the photographic image and its displacement in consumer culture. Yet over time, Stezaker’s collages remain relevant as they reflect the ever-changing nature of the medium, the strange wonderful it can reveal.

As Stezaker explains, what fascinates him about the early stock of images he has obtained is their obsolescence and fragmentation, these experiences. According to Stezaker, in both the anonymous, soliciting participation while operating as a stand-in for the viewer and, like the third person, functioning as an instrument of insubordination. This