

FLORIAN MEISENBERG

MAGIC MOMENTS of homeopathy vol 2 (the drama of creative man)

16 Mar - 20 Apr 2012

First of all, we look into a lot of pretty grotesque faces. But soon we see some pastel patchwork rugs here, some grease spots there, left by the oil paint on the untreated canvas, from which now arms, legs, and heads seem to grow; elsewhere, thin strips of paint, squeezed directly from the tube, run across the painting, and in spite of their pastose application, they seem scrawny and fragile, as if they could at any moment come undone from their foundation and slide to the floor.. In view of such features, Florian Meisenberg seems to be quickly identified as a painter who is fully conscious of the specific (above all the material) conditions of his medium. And also as one who does not just play with the classic parameters of canvas, brush, and paint, but who paints motifs like a massively enlarged cursor and thus brings the digital equivalent of the paintbrush to the canvas, displaying art in all the 'artificiality' that is inherent to it at the beginning of the 21st century.

And yet, on the agenda is not so much the permanent reflexivity and the self-interrogation of painting itself. For this, things are done in far too playful a manner here, much too transparently and consciously flippantly; given the historical weight of painting, Meisenberg deals with the usual parameters of the medium in a remarkably relaxed and casual manner (one is almost tempted to say: fully committed and consciously carelessly). That the brush becomes a cursor, that paintings are placed on small cornices that undermine their pictoriality, that elsewhere canvases without supporting stretchers are suspended like flags from the ceiling, or just hang like curtains on the wall – all that has less to do with a permanent distancing from a supposed sublimity than we might think at first. For a long time now, paintings don't need to be thrown into the dirt, canvases don't need to be cut apart, or brushes disposed of. Because the sacred seriousness of these gestures and the continuous display of the mission of a permanent 'criticality' only confirm the medium of painting as a hermetically sealed insider discourse. Meisenberg on the other hand decided on a different path: All these signatures of self-reflexivity are here treated as a kind of given, and presented with a rare casualness. They appear as part of an extended painterly palette of gestures that can also be used in other contexts.

In a series of videos, for example, we can directly look on the artist's computer screen. We see how an image of Kazimir Malevich's *Black Square* is photoshopped, how using the erasure tool the black angular, quite 'masculine' field becomes an irregular circle. We can observe Meisenberg as he arranges windows on his computer, as he clicks on them and thus starts short clips with sequences that seem quite random – pictures from bed, of the beach, of the desk. All this has a painterly sensibility; we are dealing with a rigorous frame, with gestures and positions before a clearly recognisable background. But instead of sublimity, we see everyday life, instead of rigour an incredible nonchalance. And a new space opens up behind formal parallels, one that is much larger than the canvas. In this space, far fewer rules apply, and the questions are suddenly once again large and general: What does it mean to be an artist? And what is that, art? And what does it mean to make it? And above all, once again, how does one make it?

Florian Meisenberg (born 1980) studied until recently at Peter Doig's masterclass at the Kunstakademie Düsseldorf. He already has won important awards and had several international gallery and institutional shows, as for example solo shows at Ludwig Forum, Aachen and Wilhelm-Hack-Museum, Ludwigshafen. Florian Meisenberg lives and works in New York.

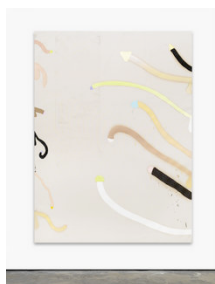
Bildliste / list of works:



FM/M 36, Florian Meisenberg
"from the series: continental breakfast- overmorrow at noon", 2011
215 x 200 cm / 84 2/3 x 78 3/4 in
Ölfarbe auf Leinwand



FM/M 37, Florian Meisenberg
"from the series: cosmic experiences", 2011
230 x 170 cm / 90 1/2 x 67 in
Ölfarbe auf Leinwand



FM/M 39, Florian Meisenberg
"from the series: magic moments of homeopathy", 2011
230 x 170 cm / 90 1/2 x 67 in
Ölfarbe auf Leinwand

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FM/M 41, Florian Meisenberg
"from the series: continental breakfast- overmorrow at noon", 2011
245 x 200 cm / 96 1/2 x 78 3/4 in
Ölfarbe auf Leinwand



FM/M 42, Florian Meisenberg
"from the series: continental breakfast- overmorrow at noon", 2011
245 x 200 cm / 96 1/2 x 78 3/4 in
Ölfarbe auf Leinwand



FM/M 43, Florian Meisenberg
"from the serie:s magic moments of homeopathy", 2011
245 x 200 cm / 96 1/2 x 78 3/4 in
Ölfarbe auf Leinwand



FM/M 44, Florian Meisenberg
"from the series: magic moments of homeopathy", 2011
245 x 200 cm / 96 1/2 x 78 3/4 in
Ölfarbe auf Leinwand

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FM/M 45, Florian Meisenberg
"from the series: magic moments of homeopathy", 2011
245 x 200 cm / 96 1/2 x 78 3/4 in
Ölfarbe auf Leinwand



FM/M 49, Florian Meisenberg
"from the series: continental breakfast- overmorrow at noon", 2012
215 x 200 cm / 84 2/3 x 78 3/4 in
Oil on canvas



FM/M 48, Florian Meisenberg
"from the series: continental breakfast- overmorrow at noon", 2012
245 x 200 cm / 96 1/2 x 78 3/4 in
Oil on canvas



FM/M 51, Florian Meisenberg
"from the serie: some little artistic attitude, even after all", 2010
345 x 125 cm / 135 3/4 x 49 1/4 in
Oil on fabric

WENTRUP



FM/M 50, Florian Meisenberg

"from the serie: some little artistic attitude, even after all", 2011

245 x 148 cm / 96 1/2 x 58 1/4 in

Oil on fabric

Biography Florian Meisenberg

1980 Born in Berlin

2004-2010 Kunstakademie Düsseldorf (Peter Doig)

lives and works in New York, USA

Solo exhibitions

- 2012 *Magic Moments of homeopathy vol 2.* (the drama of creative man), Wentrup Gallery, Berlin
Magic Moments of homeopathy vol 1. (the trauma of creative man), Tanja Pol, Munich
- 2011 Rudolf-Scharpf-Galerie/Wilhelm-Hack-Museum, Ludwigshafen, G
Galerie Kate MacGarry, London
Art Since the summer of '69, New York, NY, USA
- 2010 *Finally! Scientists found out that art is just another hobby!* (with Christoph Lohmann), Tanzschule, Munich, G
- 2009 *Turn your bedroom life into a vulcano of pleasure!*, Ludwig Forum für Internationale Kunst, Aachen, G (Kat.)
~~"the artist as a model of change"~~, "the artist as a young clown", Galerie Tanja Pol, Munich
*Florian Meisenberg "the artist as a model of change" *; "the artist as a young clown" *cancelled*, Tanja Pol, Munich
- 2006 *Disadvantage Agassi*, Villa de Bank, Enschede, NL (Kat.)

Group Exhibitions

- 2011 *Eyes White Shut*, Contemporary drawings from Germany, Vogt Gallery, New York, USA
Paintings and films, Parkhaus, Düsseldorf, G
Projekt Skagen 11, Avlskarl Gallery (with Sergej Jensen, Gregor Hildebrandt, Sterling Ruby), Copenhagen
Solinger Kunstmuseum, Solingen, G
Endless Summer, Wentrup Gallery, Berlin, G
Winter in America, Tanja Pol Galerie, Munich, G
think german/new german art, Residency of the Ambassador of the Federal Republic of Germany, London, G
- 2010 *Self-consciousness* (curated by Peter Doig), Veneklasen Werner, Berlin, G

New Talents Biennale 2010, Cologne, G
Enovos Förderpreis Junge Kunst, Wilhelm-Hack-Museum, Ludwigshafen, G
Amor Parvi, kuratiert von/curated by Oliver Tepel, Kunstverein Langenhagen, G
Osram Collection, Sammlung Osram, München, G

2009 *Hunger*, Columbia University, New York, USA
Paintings in the Sky, Kate MacGarry, London, GG

2008 *Life is a funny old dog*, Tanja Pol Galerie, Munich, G
Wahrheit ist was uns verbindet, Jaspersjahr Universität, Oldenburg, G (Kat.)
Pilot Projekt_1, Pilotprojekt für Kunst, Düsseldorf, G
Mischanlage von Dr. Urlaub, Alte Kokerei, Zeche Zollverein Essen, G (Kat.)
Wenn nicht Gott, dann für wen?, Villa Daniel Richter, Hamburg, G
Permanent Vacation (mit/with Anna K.E.), EY Artforum, Düsseldorf, G

2007 *Regarding Düsseldorf 2*, Kunstverein 701, Düsseldorf, G (Kat.)
Being Spielberg - presented bei Gallery Hasen (mit/with Anna K.E.),
Schaufenster des/Vitrine of the Kunstvereins für die Rheinlande und Westfalen,
Düsseldorf, G
The Great Show, Sistig & Ostrowski, Köln, G
Museum for ... (with Anna K.E.), Die Vitrine, Düsseldorf, G
Healthy children for a wealthy future, Codex Partners, Munich, G

2006 *The Courtesy of Thorsten Eyer*, Ballhaus Ost, Berlin, G
Aus der Mitte entspringt ein Fluss, Sistig & Ostrowski, Cologne, G

2005 *Copy your Idol*, Kunsthalle Berlin Pankow, G (Kat.)
Kleines Affektchen 3 (Performance/Video-Event), Museum
Kunstpallast, Düsseldorf, G

Awards

2010 *NRW Förderpreis*
DAAD-Stipendium/Grant New York, NY, USA
Residency Skowhegan School of Painting and Sculpture, Skowhegan, ME, USA

2009 *Grant, Studienstiftung des Deutschen Volkes*, Bonn, G
Audi Art Award für progressive Performance

2008 *Young artist on the road*, Preis des Ludwig Forums für internationale Kunst in
Aachen, G

Public and Notable Collections

Wilhelm-Hack-Museum
Boros Collection

Catalogues

Florian Meisenberg: *Writing Shit About New Snow For The Rich Is Not Art!*
Publication on the occasion of his solo show at Wilhelm-Hack Museum,

Ludwigshafen, Walter König, 2011

Lysets Land III, Projekt Skagen '11, 5. August - 4. September, 2011

Florian Meisenberg: *"if you stare on this painting for 72 hours you will loose 4.5 pounds"*, Ludwig Forum für Internationale Kunst, Aachen, 17. Oktober bis 30. November 2008

Articles

2011 Art – Das Kunstmagazin; *Starter-Die neuen Künstler*, Edition 1/2012, p. 25