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**Alexej Meschtschanow**

**KLEMM'S**



Jacksonkill, 2021, exhibition view at Klemm's, Berlin, DE

Alexej Meschtschanow examines the physical and aesthetic qualities of established social conventions through sculpture and installation. With his works, Meschtschanow develops a completely independent aesthetic language, that combines the historical echoes of the ready-made with an idiosyncratic, abstract form-finding. In this way, the works assert themselves as autonomous creations, without losing their necessary social connection.

Meschtschanow's artistic perspective focuses on the imaginative potential and psychological depths involved in the construction of identities, the compulsion toward self-realisation and the socially driven urge for optimisation. His sculptural works interlock two communicative modes – the passive and the active – thus exploring the dichotomy of aggression and protection deeply rooted in the contributory negligence of our society.

„The media promote an enormous pressure to succeed. The pressure is intolerable for many. ‚Burnout Syndrome‘ is a buzzword which appears ever more frequently. Life goals are chosen by consumers, thoughtlessly, from an assortment that the mass media advertise. Requirements are tough but not always authentic. With motivations only available on loan, one doesn't get very far. The clogged skid mark between earth and heaven is densely populated terrain by now. The stratum of mental casualties with their specific needs is growing and gaining a class consciousness. Society is mutating into a repair shop, overextended by the realization that it is in fact the original architectural drawings that are causing the ruin.“ (A. Meschtschanow)

For his solo exhibition in the gallery, Meschtschanow condenses familiar artistic habits with a new visual vocabulary, for the first time involving color image-material, sourced from the high and the low of the ubiquitous visual noise. New wall pieces, fractured in their individuality, coexist with the presence of peculiar sculptural beings, resulting in a cryptic dialogue of broken surfaces and frozen emotions. Matter and images gather the ashes of an ongoing history, blurred by the illusory filters of a digital present - the overloaded contemporary archive serves here as background to the unresolved conflicts between serial existence and strive for uniqueness.

Meschtschanow's artworks become charged with various contradictory qualities: the steel tubings, forced by the artist into potentially proliferative biological forms, play with the ambivalence of being both support and constraint – acting as auratic prosthesis of reproducible entities.

„My mechanical mountings of photographical representations of social elements are not of a malicious nature, but rather conceived primarily as a means of ennoblement. The applied mounts are fitted to the found object in the most tender way. Certainly, the objects must suffer from the additional burden imposed on them, but in the end it is my iron appendages that will wrest them from the ravages of time. Furthermore, they do not appear in their original, faceless shape, but rather in a subjectified form in which their identities are stabilized and confirmed.“ (A. Meschtschanow)





Jacksonkill, 2021, exhibition view at Klemm's, Berlin, DE



i-sac, 2021, photography, glass, steel, lacquer, 72 x 60 x 17 cm, ed. 1+ 1 a.p.



Ohne Zucker, 2020, exhibition view at Spaced Out, Gut Kerkow, DE.



Ohne Zucker, 2020, exhibition view at Spaced Out, Gut Kerkow, DE.



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Grand Tour - Leaving Europe, 2019, exhibition view at the IG-Metall exhibition space, Berlin.



Grand Tour - Leaving Europe, 2019, exhibition view at the IG-Metall exhibition space, Berlin.



Stuhl 30A, 2017, chair, steel, paint.



Stuhl 26, 2016, chair, steel pipe, varnish, 55 x 36 x 40 cm





Two thousand Profiles, 2015, exhibition view at KLEMM'S, Berlin



Two thousand Profiles, 2015, exhibition view at KLEMM'S, Berlin



Stuhl 28, 2016, chair, steel pipe, varnish, 86 x 55 x 37 cm





Ground Control to Major Tom, 2014, exhibition view at Galerie Marion Scharmann, Köln, photography Tamara Lorenz



Polsterstuhl 4 (a/b), 2013, 2 chairs, steelpipe, lacquer, each 85 x 55 x 55 cm



Das Gegengen, 2013, exhibition view at Kunstverein Grafschaft Bentheim

Alexej Meschtschanow examines the physical and aesthetic qualities of established social conventions through sculpture and installation. Studying our immediate social environments with an analytic and compassionate eye, he assembles found objects, derelict furniture and archival photographs. With his unique artistic perspective, Meschtschanow focuses on the imaginative potential and psychological depths involved in the construction of identities, compulsion toward self-realization and the socially driven urge for optimization. His sculptural works interlock two communicative modes – the passive and the active. The end effect of his creative output culminates in figures of poetic melancholy, attempting to break out of the vicious cycles of Fordist, totalitarian or fetishist forms of functionalism.

*“From the beginning, I have been interested in the conflict between emotional freedom and the necessity to function. I cannot get around the fact that identities that are not partitioned hardly exist anymore: these days every individual is a mosaic.” (A.M. 2013)*

Meschtschanow’s works play on the consequences of miserable socio-political transparency and occasionally they appear to resemble vacuum-packed units of consistency verging on the implosive. The frameworks of welded tubular steel and clamps connect and fasten the individual components to one another to the extent of utter immobility. On the one hand this reflects obstinacy, immovability and conservatism, while serving as an image of autonomy, connectedness and solidarity on the other. (...) Steel, commonly a most rigid and refractory material, is put into potentially proliferative biological forms. Custom-made exoskeletons seem to coil their way around the pieces of furniture and archival image-material in curvy vegetative profusion, transferring the functionalism of the captured item via tautological mimicry into the realm of the biomorphic. The hijacked objects’ extremities dangle helplessly. As the agents of higher powers and forces, the iron lineations transpose the domestic inventory into a sociological bio-drama of semantic consequence, by which matters of form and the survival of function are negotiated in close combat.

*“Objects and images produced by man cannot be merely functional. In each and every object the human being implicates his or her intelligence (and sometimes stupidity), psyche, political opinion and current mood. Everyday objects have, besides their functionality, the quality of a psychograph.” (A.M. 2013)*

By circumscribing physical objects or selected photographic images, Meschtschanow’s works guide the spectator through realms of uncertainty. On this quest for a terminology with which to name that, which has not yet been grasped, we find ourselves moving through semantic interstices where facticity might well appear illusory. Resembling Argonauts navigating between different conceptual categories, his objects become charged with various conflicting qualities. At the same time, as counter-bodies and interventional gestures within the space of objects and images, they initiate the exorcism of both the object and the objective.

(based on excerpts from the text ‘Tubular Shells’, O. Kossak in: A. Meschtschanow: The Birth of the Hygienic, 2011)



Das Gegengen, 2013, exhibition view at Kunstverein Graftschaft Bentheim



Das Gegengen, 2013, exhibition view at Kunstverein Graftschaft Bentheim



Dummy, 2013, steel, wood, b/w-photographs, glass, lacquer, 51 x 94 x 34 cm



Polsterstuhl Nr. 3, 2013, chair, steel pipe, lacquer, 87 x 61 x 56 cm



Globales Phänomen, 2012, steel, lacquer, glass, b/w-photography, 81 x 93 x 21 cm





Sitting in the Dark, 2012, steel pipe, b/w-photography, glass, lacquer, electronics, 85,5 x 65 x 26 cm



I'll never smile again, 2012, exhibition view at Philara Collection, Düsseldorf



I'll never smile again, 2012, exhibition view at Philara Collection, Düsseldorf





Feierabend, 2012, steel, glass, soundsytsem, soundfile, 215 x 104 x 76 cm



background, 2011, steel, wood, glass, b/w-photographs, lacquer, 165 x 200 x 180 cm (dimensions variable)



Feierabend, 2010, steel, wood, lacquer, 13 neonbulbs, cables, engraved plates, 835 x 198 x 104 cm



Emmas Bett, 2010, gum, pigments, steel, 39 x 34 x 9 cm





Come to Daddy, 2008, exhibition view at KLEMM'S, Berlin



Das Rätsel der Sphinx, 2009, b/w photography, glass, steel pipe, lacquer, 139,5 x 86 x 30 cm



Egoist, 2009, steel, wood, lacquer, 460 x 200 x 250 cm

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Demons Use Closed Doors, 2008; Basic Line, 2010; Rudolf Lutz in a Dadaistic Women's Costume, 2009



Flasche, 2008, steel, lacquer, 138 x 20 x 30 cm



Stuhl 9 (a); Stuhl 9 (b); Stuhl 9 (c), 2007, steelpipe, found furniture, dimensions variable



Amorphe Form in Mausefalle, 2006, exhibition view at AMERIKA, Berlin





The Birth of the Hygienic, 2007, steel, lacquer, 205 x 250 x 250 cm



Bopparder Kanapee, 2005, found furniture, steelpipe, plastic, lacquer, 160 x 520 x 180 cm

**Biography**

**1973**

born in Kiev, lives in Berlin

**1997 – 2005**

Academy of Visual arts Leipzig in the classes of Prof. Arno Rink and Prof. Timm Rautert

**2005**

master of Fine Arts at HGB

**2008**

graduation as Meisterschüler with Prof. Timm Rautert

**Scholarships and Awards**

**2012**

residency stipend at Villa Aurora, Los Angeles, US  
residency stipend at The Meet Factory, Prague, CZ

**2010**

project stipend by the Cultural Endowment of the Free State of Saxony, DE

**2008/2009**

working stipend of the Else-Heiliger-Fonds, Konrad-Adenauer-Stiftung, DE

**2008**

working stipend of the Culture Endowment of the Free State of Saxony, DE

**2007**

state stipend of the Free State of Saxony, DE

**2004**

project funding from the Culture Endowment of the Free State of Saxony, DE

**Publications**

**2012**

Die Geburt der Hygiene / The Birth of the Hygienic, Green- box, Berlin

**2004/2005**

Tiefbauarbeiten, Folkwang Museum, Essen

**Exhibitions (selection)**

**2021**

Jacksonkill, Klemm's, Berlin, DE (s)  
LA NOCHE MÁS CORTA, NF/ NIEVES FERNÁNDEZ and Galería Aural, Madrid and Alicante, ES  
Frontviews at HAUNT, Berlin, DE (duo)

**2020**

Endless Lows, Breaking High, Galerie Rolando Anselmi, Berlin, DE  
OHNE ZUCKER, Spacedout Gut Kerkow, Angermünde, DE (s)  
TAPEMODERN#27, Wriezener Karree 15, Berlin, DE

**2019**

Bauhaus Sachsen, Grassi Museum für Angewandte Kunst, Leipzig, DE  
Grand Tour - Leaving Europe, Ausstellungsraum der IG-Metall Berlin, DE

**2018**

Spuren im Raum, Bundeskunsthalle, Bonn, DE / Schrein der Freundschaft, Brandenburgischer Kunstverein Potsdam, Potsdam, DE

**2017**

Europa verlassen, mit Jana Müller und Felicitas Hoppe, Kunstverein Langenhagen, DE / hier ist Beginn und das Ende dort? mit Natalia Stachon und Stef Heidhues, hothouse, München, DE / Spuren-suche: 100 Jahre Russische Revolution, in Kooperation mit dem Kunstraum Alexander Bürkle, Freiburg, DE

**2016**

The Present Order, Galerie für Zeitgenössische Kunst (GfZK), Leipzig, DE / Flow, Bel Etage / Frachter Heimatland, Berlin, DE / Formen in der Dämmerung, Kunsthalle m3, Berlin, DE / Cumuli III - Trading Places, galerie5020, Salzburg, AT

**2015**

Vom Großen und Ganzen – Die Sammlung Haus N., Teil 1, Herbert Gerisch Stiftung, Neumünster, DE / non profit / nutzlose Nutzbarkeiten jenseits von Nutzen, Kunstverein Friedrichshafen & Zeppelin Museum, Friedrichshafen, DE / Meeting Point, 600 Jahre Konstanzer Konzil, Kunstverein Konstanz & Kunstraum Kreuzlingen, Konstanz, DE / About Sculpture #6: Floating In A Constant Heaven, Lady Fitness - contemporary art space, Berlin, DE / 2.5.0. – Object is Me-

dition and Poetry, Grassi Museum für angewandte Kunst, Leipzig, DE / Counterpoint, Kunsthalle Sparkasse Leipzig, DE

**2014**

Alexej Meschtschanow, next visit, Berlin, DE (s) / Liebe, Wilhelm-Hack-Museum, Ludwigshafen, DE with a.o. Marina Abramovic/Ulay, Louise Bourgeois, Martin Brand, Sophie Calle, Los Capinteros, Tracey Emin, Felix Gonzalez-Torres, Asta Gröting, Robert Indiana, Maria Lassnig, Gillian Wearing / the future belongs to the ghosts, White Projects, Paris, FR with a.o. Alexandra Hopf, Antoine Desvigne, April Childers, David Reed, Nathalie Bles & David Cousinard, Renaud Regnery, Philippe Segond / Meeting Point, 600 Jahre Konstanzer Konzil, Kunstverein Konstanz, DE

**2013**

Das Gegengen, Kunstverein Grafschaft Bentheim, Neuenhaus, DE (s) / Brigadoon, La Tolerie, Clermont-Ferrand, FR/ Living with more Art, Galerie Reinhard Hauff, Stuttgart, DE / Six memos for the next ..., Magazin4-Bregenzer Kunstverein, AT / Cumuli, Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin, DE (g) / Collection n°2, interiors and collectors, Lyon, FR/ Now here. Contemporary Art. From the Kunstfonds, staatliche Kunstsammlungen Dresden, DE

**2012**

Montage, Schau fenster, Berlin, DE / Dead Painter's Studios, Alexej Meschtschanow and Marc Philip van Kempen, artists-in-residence, Galerie Kostka, Prague, CZ/ Cloudbusting, Clockwork Gallery, Berlin, DE / Spiegelkabinette, Galerie der Künstler, Munich / Common Ground, Gloria, Berlin, DE / Lynch by Inch, Roter Salon, Volksbühne Berlin, DE / Berlin.Status (1), Künstlerhaus Bethanien, Berlin, DE/ Alexej Meschtschanow, Philara Collection Düsseldorf, DE (s) / Spiegelkabinette, Galerie der Künstler im BBK Munich, DE / Leipziger Jahresausstellung, Westwerk Leipzig, DE

**2011**

Meine Füße gehen lieber aus der Zeit, K3 Project Space, Zurich, CH / Natural Flavor, Ricou Gallery, Brussels, BE / Con amore - Djurhuus collection, ARhoS Kunstmuseum, Aarhus, DK / Entropia, Philara Collection, Düsseldorf, DE / Based around Babusch, Babusch project space, Berlin, DE / A Change Of Scene With No Regrets, Protok, Center for Visual Communication, Banja Luka, BA (s) / Image to be projected until it vanishes, Museion, Bolzano, IT

**2010**

Close the gap, Städtische Galerie und Kunstverein Speyer; Pfaffen-  
hofer Kunstverein; Kleindienst Gallery, Werkschauhalle Leipzig, DE /  
Fragile Currency, KLEMM'S, Berlin, DE

**2008**

Come to Daddy, KLEMM'S, Berlin, DE (s) / Material Presence, pro-  
ject space 176/Zabludowicz Collection, London, GB / Kabinett –  
aus der Sammlung Galerie für Zeitgenössische Kunst, gfk, Leipzig,  
DE / Bass Diffusion Model, fieldgate gallery, London, GB