

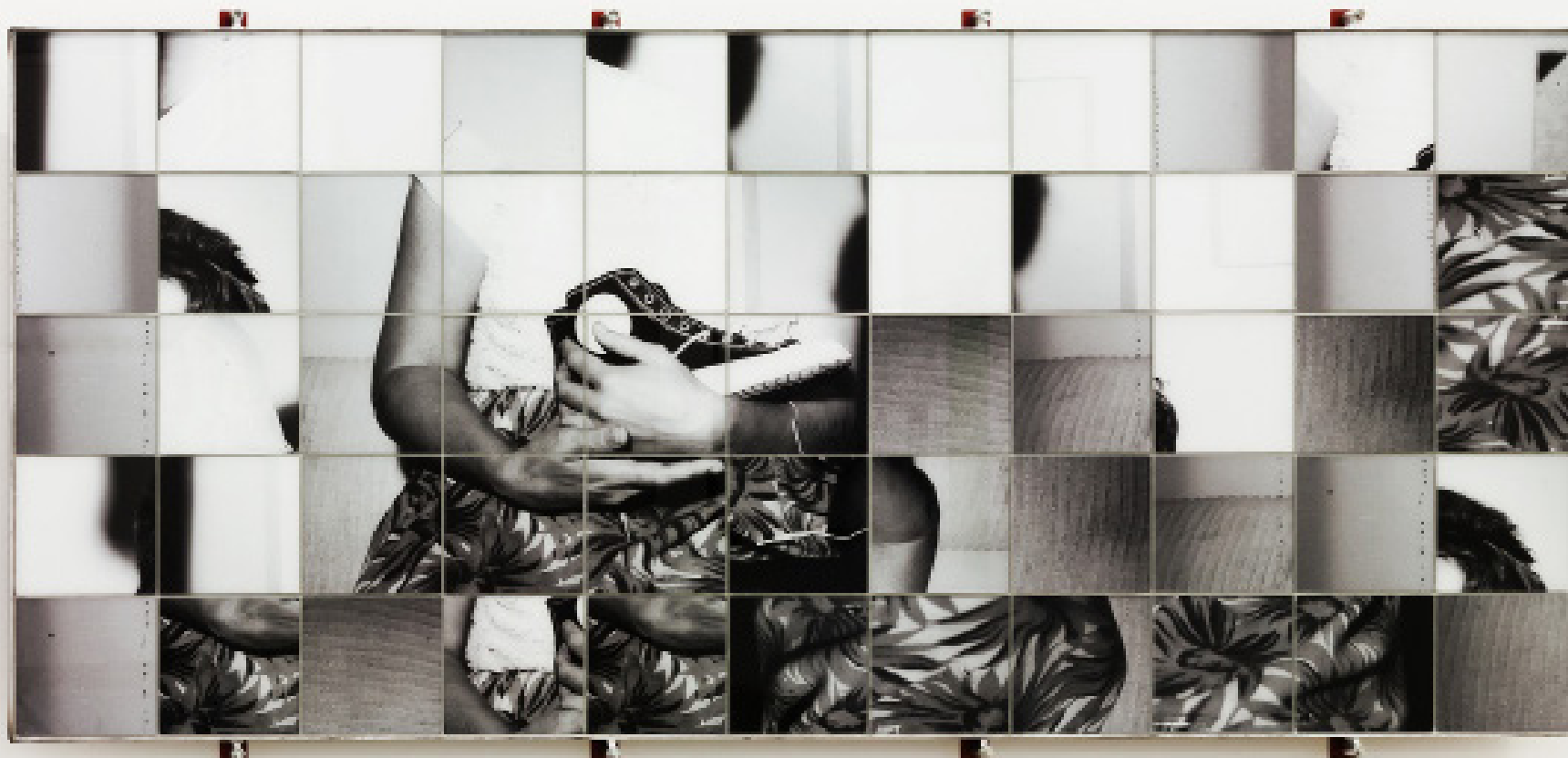
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Alexej Meschtschanow

KLEMM'S



Stahl 26 A26 d16, wbitieresleebprijazemish, 55 x 36 x 40 cm





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



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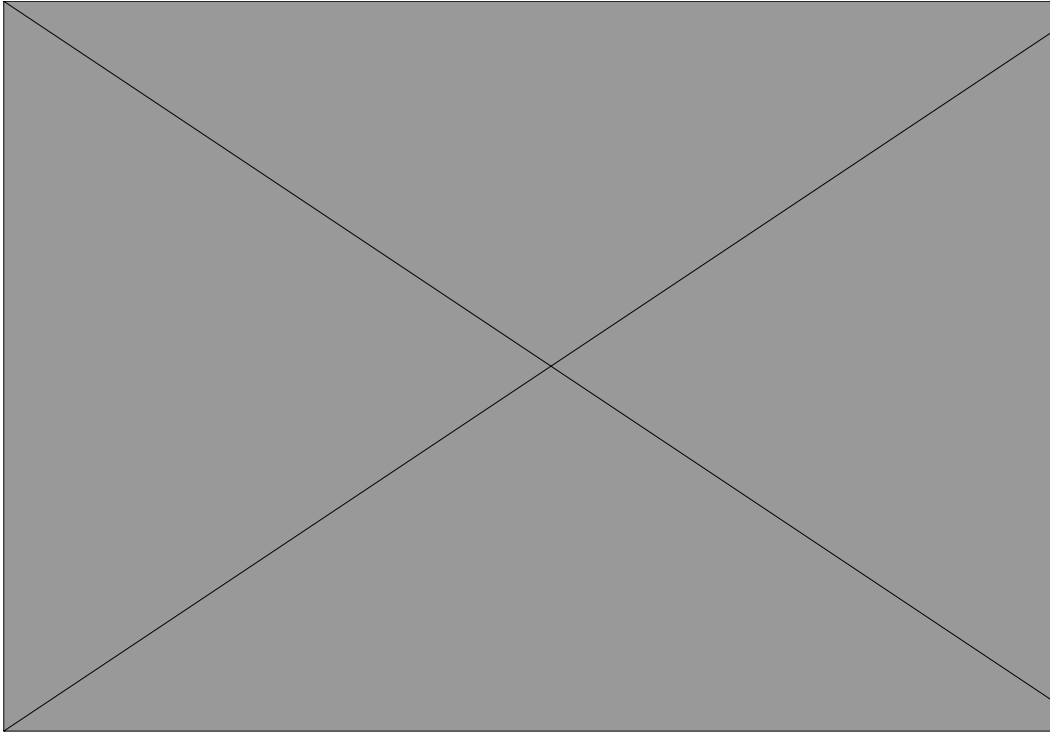
Stuhl 28, 2016, chair, steel pipe, varnish, 86 x 55 x 37 cm



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



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)

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 / Spurensuche: 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 Meditation 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-Bregenger 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

The Disasters of Peace, Umspannwerk Berlin-Tiergarten, Berlin, DE / Inkonstruktion V, ART Biesenthal, Biesenthal, DE / The Hygienic Colors, Kunstverein Arnsberg, DE (s) / Feierabend, KLEMM'S, Berlin, DE (s)

2009

Amnesie, Kunstverein Leipzig, DE / Light Motive, Suzanne Tarasiève gallery, Paris, FR/ dé/montage, Galerie Grusenmeyer, Deurle, BE / Close the gap, Städtische Galerie und Kunstverein Speyer; Pfaffenhofer Kunstverein; Kleindienst Gallery, Werkschauhalle Leipzig, DE / Fragile Currency, KLEMM'S, Berlin, DE

2008

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