

TANJA POL GALERIE

KEINE MEISTERWERKE MEHR

Agathe Fleury, Kalin Lindena, Florian Meisenberg

14/03/13 - 27/04/13

Under the title KEINE MEISTERWERKE MEHR (No more masterpieces)—a song title from the Tocotronic album "Schall und Wahn" we are showing new, large-format canvases by Florian Meisenberg, sculptural interventions in the space by Agathe Fleury, and a site-specific piece by Kalin Lindena.

Agathe Fleury's sculptures and installations display an affinity for materials and contexts that have a certain sense of "hardness" in various respects. She works with metal pipes, wire fencing, lead bullets, and self-made coins, arranging them in the space. Her approach is both minimalist and poetically narrative. For example, she has punctured a pipe from a building scaffold until it has as many holes as a piece of lace, thus visually giving it a different sense of materiality. Leaned against the wall in the space, it casts a "perforated" shadow, displaying a previously unknown beauty. Fleury knows how to use the brutality of the materials for her works, and how to translate it into a sculptural gesture.

Kalin Lindena will present a new, site-specific work made for the show out of transparent paper on glass. She uses the four-meter-high, wall-sized door to the gallery as a surface to create a colorful, semi-transparent wall through which visitors enter the gallery and the exhibition.

Florian Meisenberg's newer canvases are increasingly minimalist: painted on raw canvas, some in oils without pigment, which spread out like "grease spots," he is working here with calculated coincidence and a very reduced application of paint. As always he contrasts a way of thinking about "masterpieces" with a fundamental, innovative visual idea, and uses painting as a means to try to transcend the medium, going beyond aesthetic fetishism, which glorifies the masterfully handled, composed surface. Meisenberg's approach never looks back in reference; his—possibly naïve-seeming—goal is to think of and practice art as something futuristic, even if he does this in the centuries-old medium of painting.

Most recently his works have been seen in solo shows at the Wilhelm Hack Museum, Ludwigshafen (2011), and at the former Reichsabtei Aachen-Kornelimünster (2012). Meisenberg was born in Berlin in 1980, and lives and works in New York.

These three artists have in common a very special approach to their materials, which sometimes exaggerates it, while at other times emphasizing its simplicity. The approach to the material and the artistic gesture is very immediate; this can lead to an auratic work of art, albeit parenthetically at the most: the time is ripe for "no more masterpieces."

Kalin Lindena was born in Hanover in 1977, and lives and works in Berlin. Besides group shows such as one in 2010 at the Kunstmuseum Wolfsburg, and another in 2011 at the Kunstmuseum

TANJA POL GALERIE

Stuttgart, her works have also been seen in many solo shows, including in 2009 at the Staatliche Kunsthalle Baden-Baden, in 2011 at the Kunststiftung Erich Hauser in Rottweil (for which she received the Hauser-prize), and in 2012 at the Städtische Galerie Nordhorn. In 2010 she received the Sprengel Prize for the Fine Arts, along with a solo exhibition at the Sprengel Museum in Hanover.

Agathe Fleury was born in 1976 in Clermont-Ferrand, France, and lives and works in Berlin. Her work has been seen in 2010 at the Kunstverein Freiburg, and in 2012 at Neuer Berliner Kunstverein, among other exhibitions.