



ARTOMA

FRIEDRICH MECKSEPER



Precisely depicted objects of everyday life unfold in minimalistic arrangement in the works of the painter, drawer and etcher Friedrich Meckseper (*1936) evoking a mysterious presence: Geometrical bodies, anvils, border stones, tools, gears, coil springs, chimneys, clocks or labyrinths are relieved of their proper function and placed in oddly isolated, room- and timeless compositions. The surreal dispositions and spatial landscapes recount the traces of man's measurement of and passage through the world as well as its technical progress; being visual expressions of likewise utopia and nostalgia. Meckseper's technical fascination is rooted in his early career as a locomotive construction engineer that also encouraged him to launch a self-constructed steamboat and cross the Alps numerous times in a



gas balloon in the 1970s and 1980s. Having evolved a distinct aesthetic oscillating between Surrealism, Magical and Fantastic Realism Friedrich Meckseper occupies an important stance in German post-war art next to artists as Konrad Klapheck. In the course of the rediscovery of (fine-)mechanical painting, originating in the 1970s, exhibitions are going to be realized i.a. at the Städel Museum in Frankfurt in the near future.

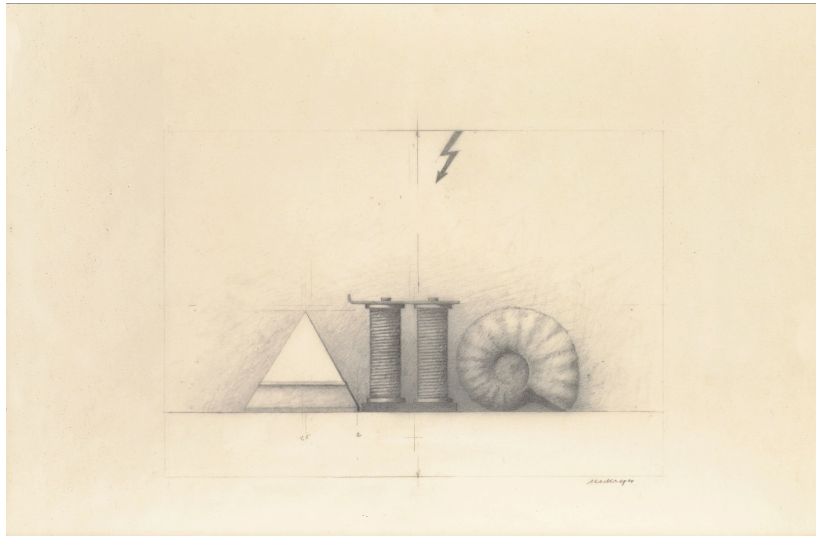
Exhibits:

With up to 50 paintings, 50 collages and 400 graphics

Exhibition venue:

2017 MMK Passau

Works:



Friedrich Meckseper
Stilleben 2004, 2004
Pencil on tracing paper
on cardboard
70 x 100 cm



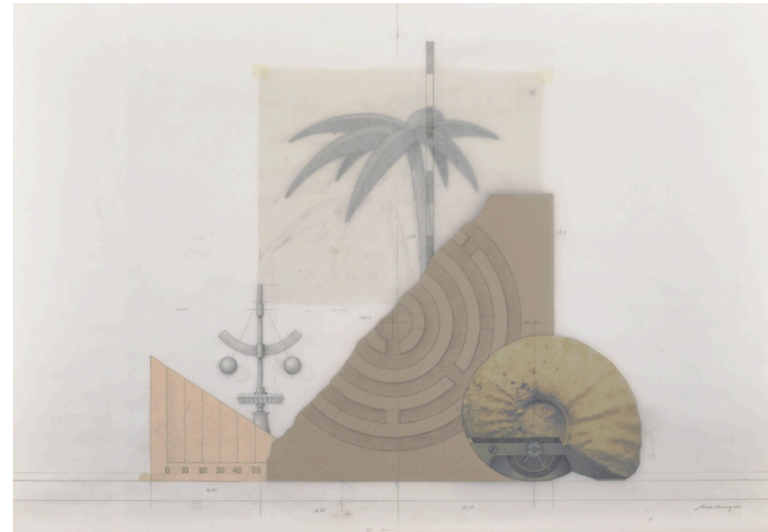
Friedrich Meckseper
Tisch, 1963
Oil on fiberboard
63 x 83 cm



Friedrich Meckseper
Stilleben, 2004
Acrylic on canvas
70 x 100 cm



Friedrich Meckseper
Monduhr, 1964
Oil on fiberboard
65 x 90 cm



Friedrich Meckseper
Amboß, 2009
Acrylic on canvas
70 x 90 cm

Friedrich Meckseper
Stilleben mit Palme,
2012
Pencil, photocopy and
collage on tracing
paper on handmade
paper
70 x 99 cm

Friedrich Meckseper
Gebirge, 2009
Acrylic on canvas
100 x 130 cm

Friedrich Meckseper
Stilleben mit Palme,
2012
Acrylic on canvas
70 x 100 cm

Catalogue:



Friedrich Meckseper, 2016

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