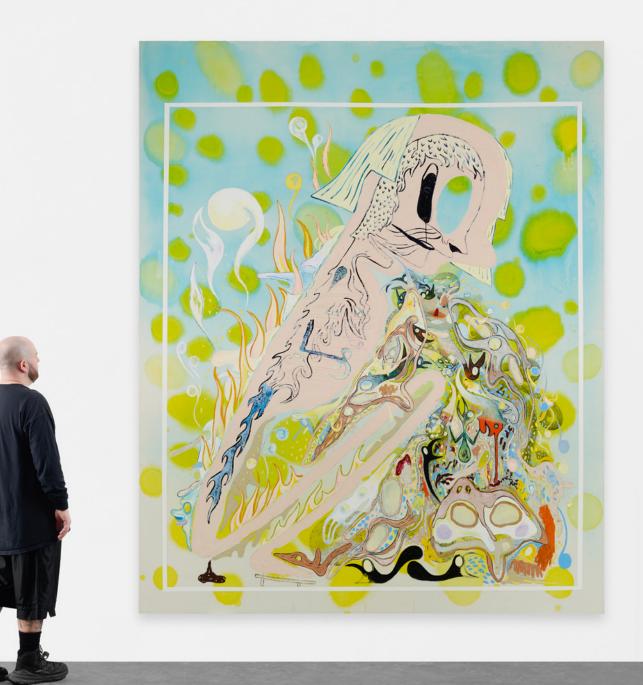
Florian Meisenberg: Reading the Bible at the Beach WINDOW (91 Walker Street) July 10 - August 30

# Anton Kern Gallery







The smile of the beyond, 2021 Oil paint and marble dust on canvas 120 1/8 x 100 inches (305.1 x 254 cm)





Reading the Bible at the Beach, 2025 Oil paint and marble dust on canvas 39 3/4 x 29 7/8 inches (101 x 76 cm)

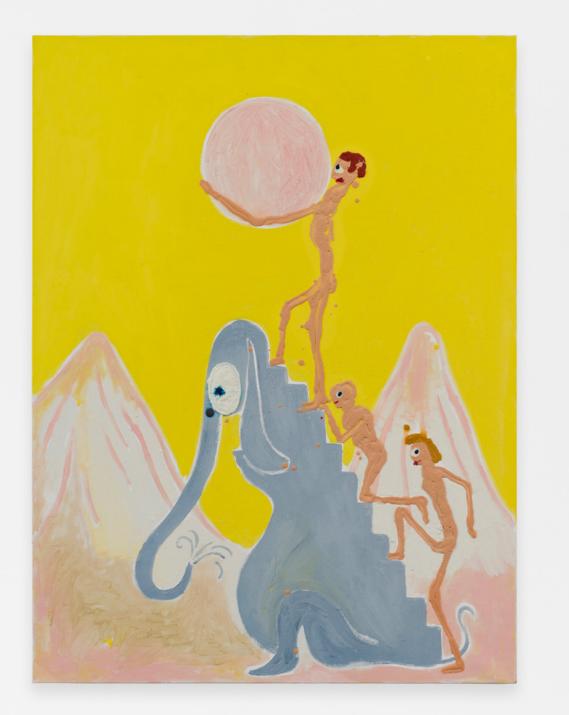




Florian Meisenberg When you're a walk-in closet but ultra closeted up, 2025 Oil paint and marble dust on canvas 20 1/8 x 16 1/8 inches (51 x 41 cm)







No person is an island and No island is a person, 2025 Oil paint and marble dust on canvas 39 3/4 x 29 7/8 inches (101 x 76 cm)







In my next life I want to live my life backwards. You start out dead and get that out of the way. Then you wake up in an old people's home feeling better every day. You get kicked out for being too healthy, go collect your pension, and then when you start work, you get a gold watch and a party on your first day. You work for 40 years until you're young enough to enjoy your retirement. You party, drink alcohol, and are generally promiscuous, then you are ready for high school. You then go to primary school, you become a kid, you play. You have no responsibilities, you become a baby until you are born. And then you spend your last 9 months floating in luxurious spa-like conditions with central heating and room service on tap, larger quarters every day and then Voila! You finish off as an orgasm!, 2025

Oil paint and marble dust on canvas 39 3/4 x 29 7/8 inches (101 x 76 cm)





Florian Meisenberg Best Friends Forever, 2025 Oil paint and marble dust on canvas 20 1/8 x 16 1/8 inches (51 x 41 cm)







*Birds View (Green from Mels)*, 2025 Oil paint and marble dust on canvas 20 1/8 x 16 1/8 inches (51 x 41 cm)

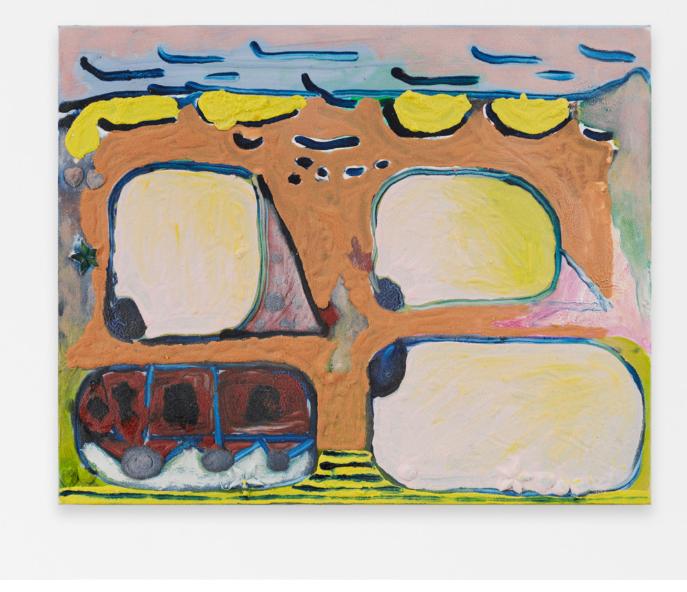




Florian Meisenberg Psychogeography, 2025 Oil paint and marble dust on canvas 16 1/8 x 12 1/4 inches (41 x 31 cm)







parental insecurity, 2025 Oil paint and marble dust on canvas 16 1/8 x 20 1/8 inches (41 x 51 cm)





Into the circle of love, 2025 Oil paint and marble dust on canvas 30 1/4 x 24 inches (77 x 61 cm)







Florian Meisenberg Waste Treatment Plant, 2025 Oil paint and marble dust on canvas 39 3/4 x 29 7/8 inches (101 x 76 cm)



Florian Meisenberg (b. 1980, Berlin) is a German-born artist based in New York whose practice is rooted in painting and extends into video, installation, and digital media. His work explores the porous boundary between virtual and physical space, often engaging themes of perception, intimacy, and the role of technology in contemporary existence.

After initially studying media design, Meisenberg attended the Kunstakademie Düsseldorf, where he graduated in 2010 as a Meisterschüler under Peter Doig. In 2009, he participated in the Skowhegan School of Painting & Sculpture. Since relocating to New York in 2010, he has developed a distinctive visual language often incorporating marble dust, raw canvas, translucent overlays and oil stains, his paintings operate simultaneously as windows, mirrors, and membranes - thresholds between sensation and simulation, presence and disappearance. Meisenberg's recent solo exhibitions include What does the smoke know of the fire? at Kate MacGarry, London (2023); Confessions of a Mask at E.A. Shared Space, Tbilisi (2022); and A story is always told into two ears at Simone Subal Gallery, New York (2021). Institutional presentations of his work include exhibitions at the Schirn Kunsthalle Frankfurt, Deichtorhallen Hamburg, Kunstmuseum Bonn, Koelnischer Kunstverein, Cologne, Kasseler Kunstverein Fridericianum, Kassel, ICA Philadelphia, Queens Museum, Henie Onstad Kunstsenter, and Kiasma Museum of Contemporary Art. In 2019, he debuted Pre-Alpha Courtyard Games (raindrops on my cheek) at the Zabludowicz Collection in London, a virtual reality installation merging simulation, sculpture, and painting.

His work is held in public and private collections such as the Boros Collection (Berlin), Wilh.-Otto-Nachfolg.-Smlg., (Cologne), Vanhaerents Art Collection, (Brussels), Collection Cesar Reyes, (San Juan), Kiasma (Helsinki), Julia Stoschek Collection (Berlin/Düsseldorf), Hammer Museum (Los Angeles), Sammlung Harald Spengler (Munich), Sammlung Albert Kriemler, (Zuerich), Sammlung Dietz (Stuttgart), The Pizzuti Collection (Columbus), Philara Collection, (Düsseldorf) and the Zabludowicz Collection (London). A monograph published by Distanz Verlag offers an in-depth look at his evolving practice.