

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



Anton Kern Gallery







Florian Meisenberg

The smile of the beyond, 2021

Oil paint and marble dust on canvas

120 1/8 x 100 inches

(305.1 x 254 cm)



Florian Meisenberg
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)







Florian Meisenberg

*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)







Florian Meisenberg

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)







Florian Meisenberg

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)







Florian Meisenberg

parental insecurity, 2025

Oil paint and marble dust on canvas

16 1/8 x 20 1/8 inches

(41 x 51 cm)





Florian Meisenberg

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 Zabłudowicz 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 Zabłudowicz Collection (London). A monograph published by Distanz Verlag offers an in-depth look at his evolving practice.