

ARNDT

JOSEPHINE MECKSEPER

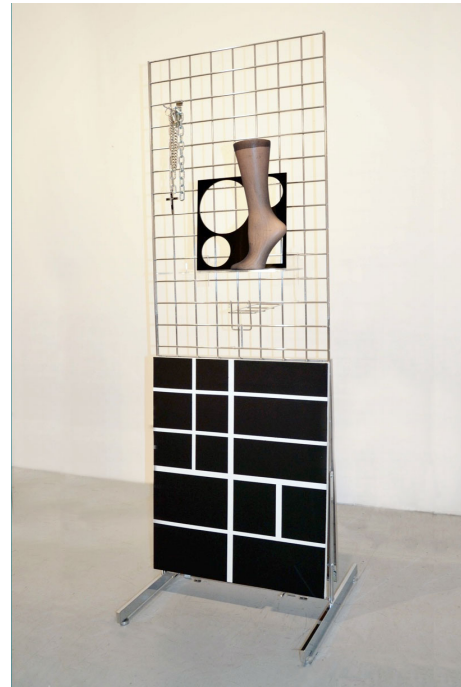
born in Lillenthal, Germany; lives and works in New York

The New York-based German artist Josephine Meckseper radically challenges the classic categories of high and low culture. Fascinated by the equal treatment of advertising and politics in the media, she turns her observations into large shop-window installations which satirize the conventions of displaying goods and into hand-sewn fabric pieces in which she combines fashion accessories with Palestinian shawls and other insignia of left-wing protest movements.

Meckseper's artistic projects stringently focus on addressing the politics of power and violence that undergird the current global empire. Using a wide array of methodologies: film, video, photography, painting, graphic and product design, installation, and architectural fragments, Meckseper invented an amalgam of display surfaces – in reference to both Warhol's pop ironies and to the rhetoric of negation at the heart of the work of artists as disparate as John Heartfield, Raymond Hains, Jenny Holzer – as critical armatures for the interrogation of global geopolitics, protest, contestation, and empowerment. In her works she draws a direct correlation to the way consumer culture defines and circumvents subjectivity, and as such, sublimates the key instruments of individual political agency as part of the world of commodity.

Josephine Meckseper studied from 1986-90 at Hochschule der Künste in Berlin and received her Master of Fine Arts (1990-92) at the California Institute of the Arts, Valencia.

In addition to successful solo exhibitions, for example at migros museum für gegenwartskunst, Zurich, Ausstellungshalle für zeitgenössische Kunst Münster, Germany, Indianapolis Museum of Art, Indianapolis (all in 2009), at MoMA, New York and Bremer Gesellschaft für Aktuelle Kunst (2008) and at Kunstmuseum Stuttgart (2007), she has also taken part in numerous national and international group exhibitions including the upcoming "Whitney Biennial 2010", New York and "Contemplating the Void", des Solomon R. Guggenheim Museum, New York (both 2010), „Morality: Beautiful from Every Point of View“, Witte de With, Rotterdam, „1989. End of History or Beginning of the Future? Comments on a Paradigm Shift“, Kunsthalle Wien, „MAN SON 1969. Vom Schrecken der Situation“, Hamburger Kunsthalle (all in 2009); „Prospect.1 New Orleans“ (2008); "Whitney Biennial 2006: Day for Night, Whitney Museum of American Art", New York.



Less is War, 2010
186,69 x 62,23 x 60,96 cm
MECK0092



[TK], 2010
Mixed media on pedestal (24 x 12.5 x 12.5 inches / 60.96 x 31.75 x 31.75 cm); Sculpture: 23.5 x 12 x 12 inches (59.69 x 30.48 x 30.48 cm); 69,85 x 31,75 x 31,75 cm
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