

Galerie Gisela Capitain is delighted to present the sixth solo exhibition by the German sculptor Meuser (\*1947).

Meuser uses industrially manufactured objects made of scrap steel or iron which no longer serve their original purpose and shapes them by cutting or welding.

With an almost entirely monochrome coat of paint, the works often shift between sculpture and abstract painting. The metal objects have a lightness that contrasts with the apparent coarseness and heaviness of the material. Beyond the physical presence of the works in the room, they also reveal levels of meaning that can range from sober to poetic and allow additional interpretations and associations.

These playful effects and the ironic use of various levels of meaning are amplified by language: the conceptual framework of the works is a substantial element of his oeuvre. Like the objects themselves, the titles of the works are often found items. Meuser takes them from sayings or jokes and recontextualizes them, sometimes creating sharp contrasts to the objects. Taken out of their original context, the sculpture and the title exist as a self-referential work.

Meuser's works are distinguished by an unmistakable aesthetic in which formal elements of various artistic approaches are combined in original and unique ways. This openness to materials and their recontextualization recall the early sculptures of Robert Rauschenberg from around 1970 to 1976. But Meuser's style also attests to a simplicity and constructivist clarity that places his work in relation to American Minimalism, which he simultaneously counteracts. Meuser brings objects back into a realistic context in a playful and ironic way and thus relieves them of their pathos and weight. Unlike his teacher Joseph Beuys, Meuser's sculptures are free of any sacredness and fetishism; as Meuser himself states, they contain a "banal sensuousness."