

**Philipp Messner**  
**CHRONOLOGY (a kind of)**

**Untitled (Constantly Shifting)** is a circular, multicolored, continuously rotating wheel. This representation is a specially designed for the project. This animated digital icon appears on Apple computers as soon as they are overwhelmed by computing processes and appears to users until the processor again balances the time and power ratio. The transfer of this colorful waiting cursor, which is in constant motion and yet symbolizes standstill, into a physical, spatial context is the starting point of the concept. The icon will be displayed directly from digital, transferred into real space like an intarsia. The digital application becomes part of the space and this becomes a kind of display. A large part of the Buildings are built in computer-based processes generated and planned, whereby these digital Aesthetics in buildings feed's back. The work thus opens an interface of perception between image, space and body.

Untitled (Constantly Shifting) 2016/17  
Display, CSL Mini-PC with integrated file, animation, wallpaint.  
Collection Pinakothek der Moderne, Munich.  
Installation view Pinakothek der Moderne, Munich. 2022



Untitled (Constantly Shifting) 2016/17

Display, Mini-PC with integrated file, animation, colour. Pinakothek der Moderne Collection,  
Munich.



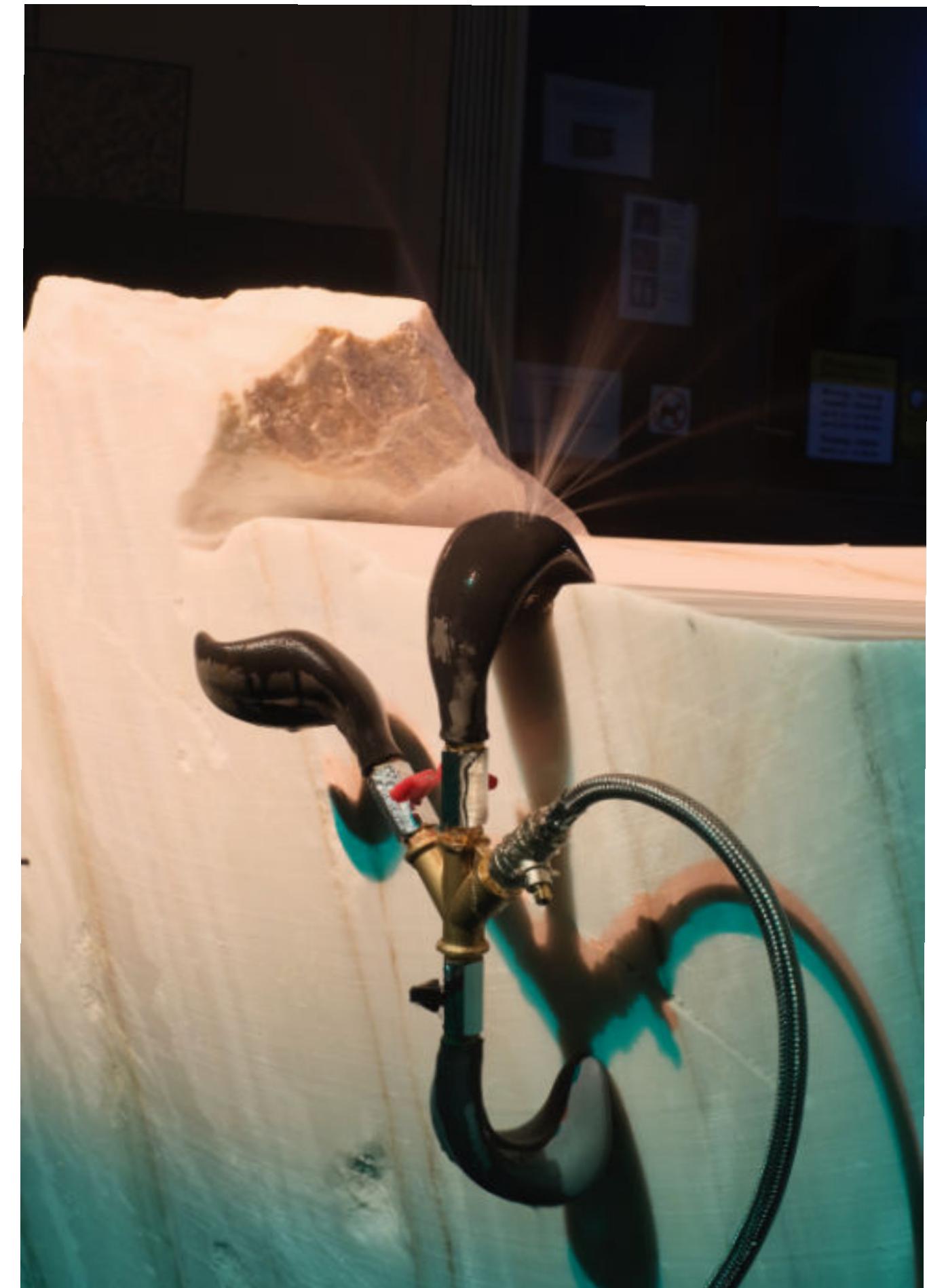
**Untitled (Constantly shifting)**

**EROSIONS**, water is the main component of our body; we feel most strongly the need for liquid in the mouth on the tongue. It is the interface between the outside and the inside and consequently also has a double function as "receiver" and "sender" of liquid.

At present, water cannot be separated from climate issues and despite the consequences of global warming, the issue remains abstract for most of us.

The idea of thirst is familiar to everyone and touches people directly in their survival instinct. Thirst has no external effect; this need takes place inside the person and influences him physically and psychologically.

In his work, Philipp Messner stages the tongues as independent beings and thus turns them into objects of reflection: a space that is normally turned inwards is turned outwards and displayed in a public place.

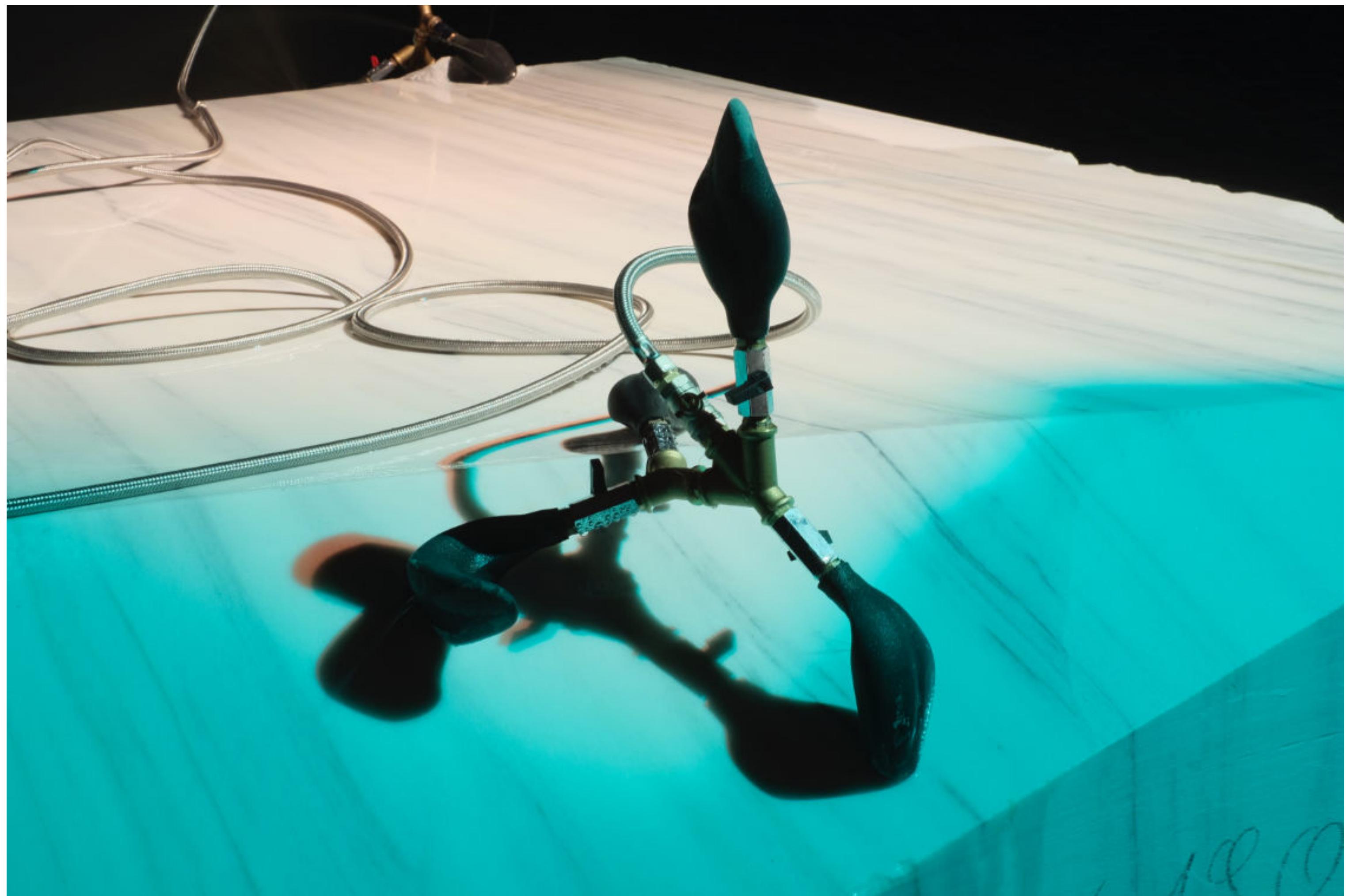


erosions 2022  
MJF Gummi 3d Druck, Panzerschlüche, Regulierungshähne, Wasser.  
Installation auf Laaser Marmor, Maße variabel  
Water&light, Brixen, IT 2022

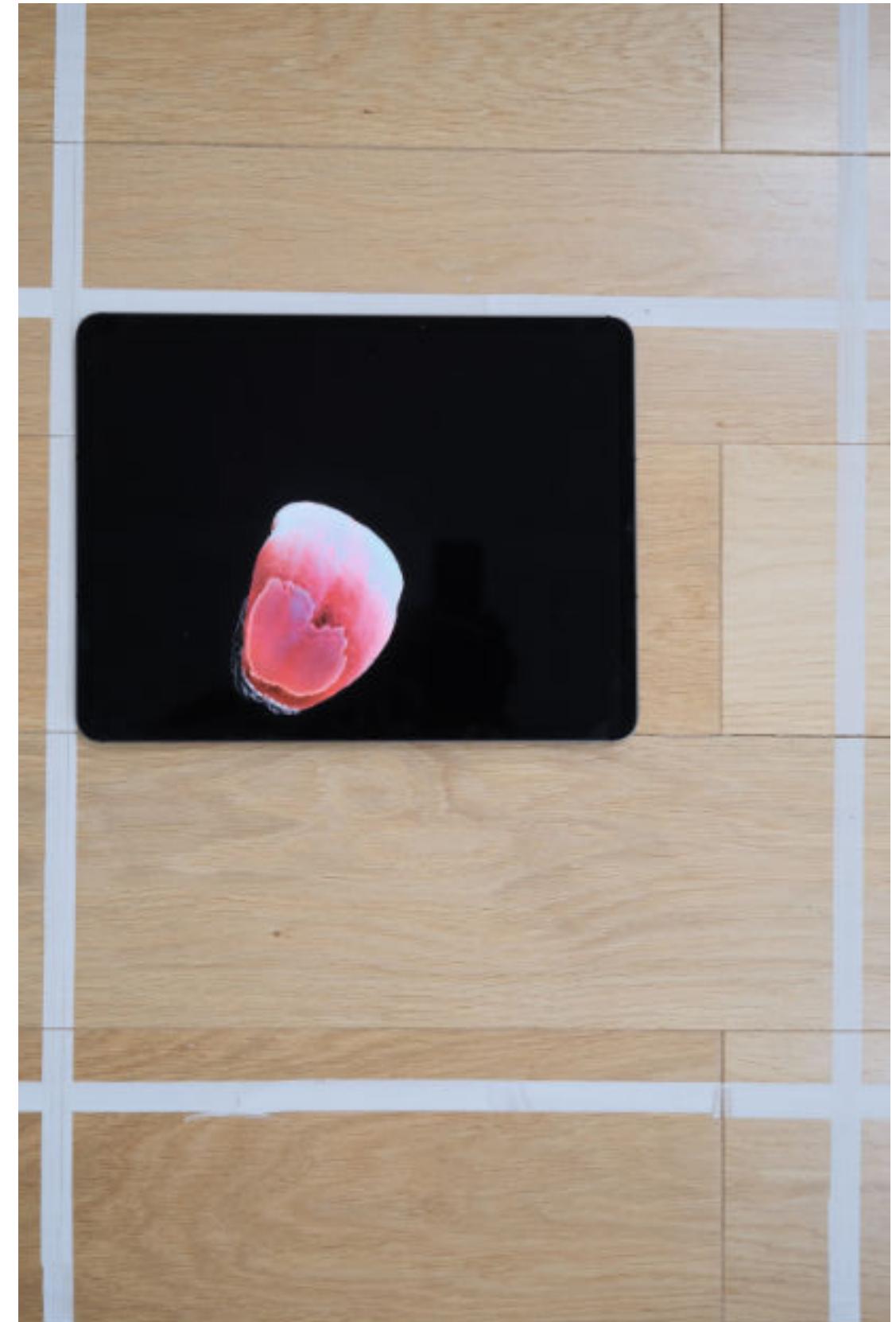






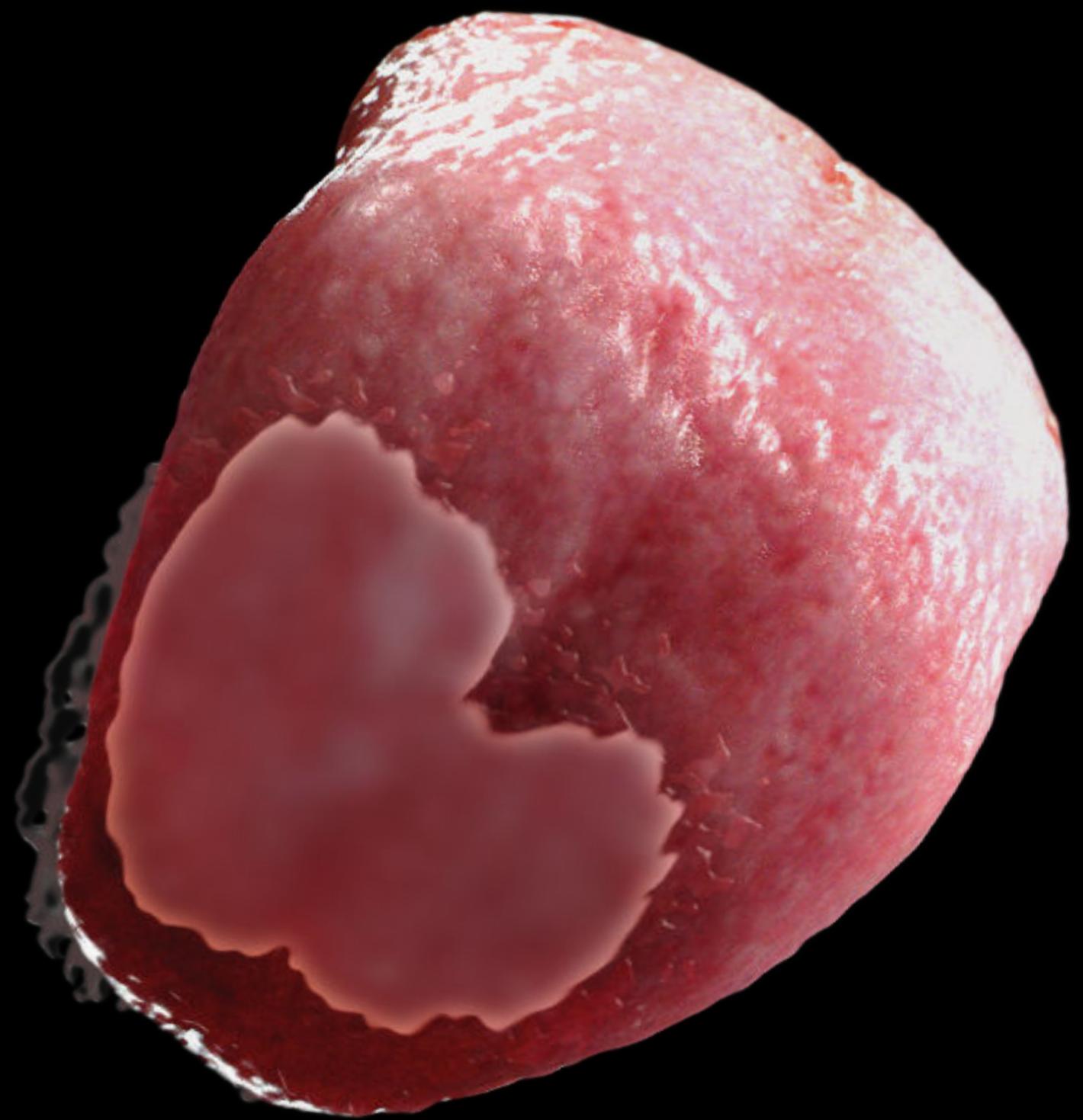


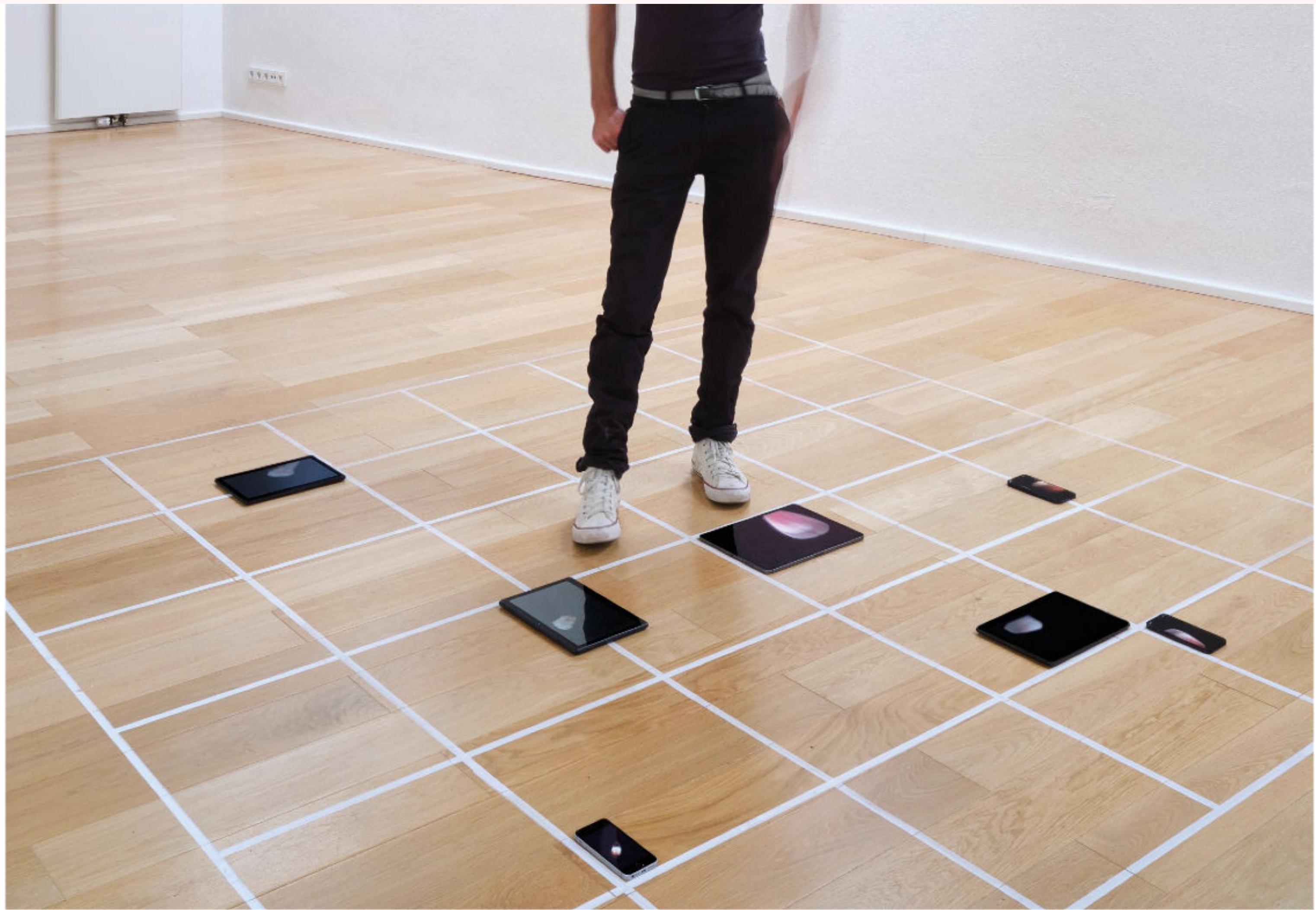
**When in the film, Pharaoh (1966) Ramses confronts Cheops' pyramid, we see only what he does, a massive stone wall stretching up and across the screen. As he laments to the High Priest, a thousand years ago a pharaoh still had the power to build something so spectacular - he, Ramses, has not. Philipp Messner's work shown as part of the exhibition "I feel like Ramses" similarly addresses this loss of power. We can no longer look from above, in the manner Merleau-Ponty associated with science. But this also means we lose the world science manipulates: the sensible world lived by us, where the body is a haunting presence. We look down at the iPads, Messner arranged on a chalk grid. Digitally animated tongues go back and forth lapping at the screen from behind. We see only pink muscle emerging from the darkness, like a ghost which only appears when we stand above. Messner brings the sensual world, the bestial and the disgusting as close to us as he dares. Wet and slimy, it slips away from us, but not before giving our eyes one final lick.**

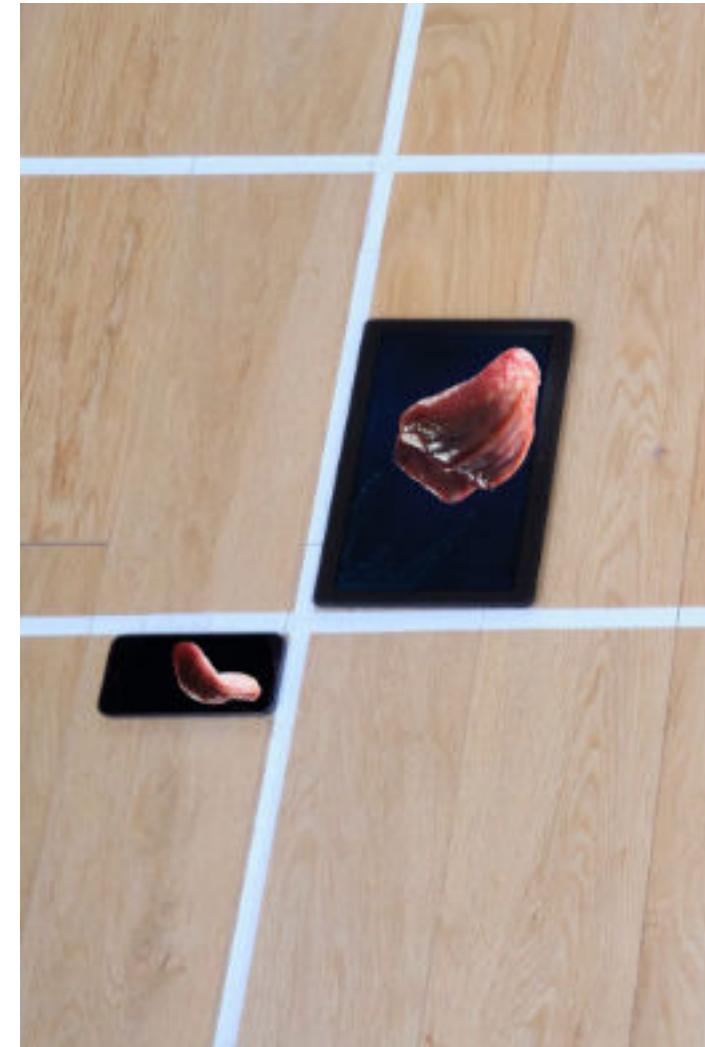
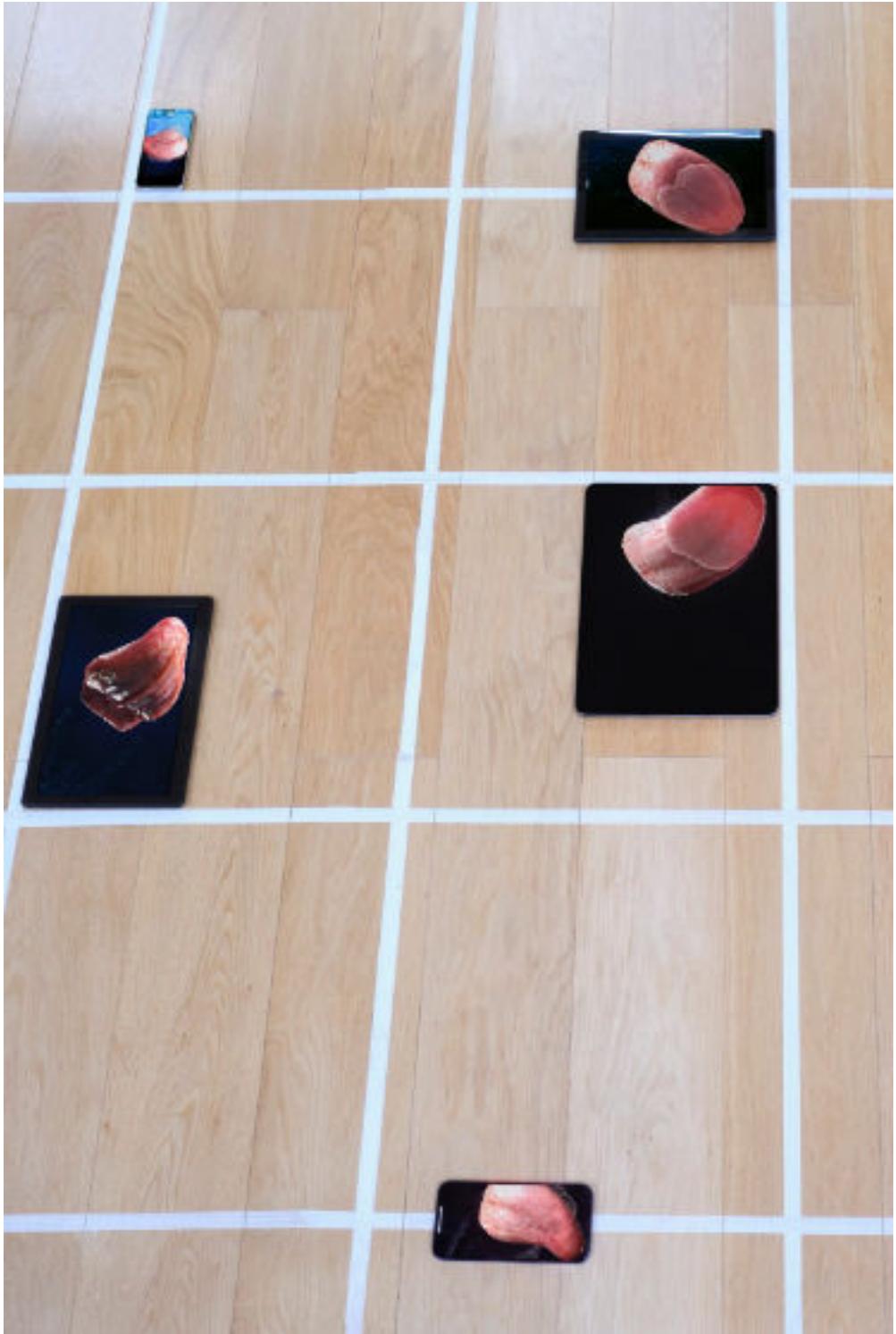


Philipp Messner, 2021  
3d animation, smartphones, displays and touchpads, chalkgrid  
ca. 350x350 cm









Philipp Messner, 2021  
3d animation, smartphones, displays and touchpads, chalkgrid  
ca. 350x350 cm

The emergence of artificiality, technical interventions in nature and the effects of the virtual are the themes which Philipp Messner examines with a sharpened gaze. Through simple shifts and reinterpretations of the material, he challenges our visual habits and pointedly questions our perception. Especially for the Gmünd exhibition, Philipp Messner has further developed the laboratory-like spatial installation erosions (2020), which is built up from tongue-like objects, tubes and liquids. Together with the newly created large sculpture entitled Globo and drawings shown for the first time, the exhibition illuminates the artist's multi-layered language. Pluralism of reality and post-factuality, climate and environment, material and consistencies as well as dissolving solidities form the web of ideas the works, which deal with different aggregate states of physicality. The ambiguity inherent in the works appears as a metaphor for a world in which the human being dwells integrally – with all its intrusions and encroachments. In eating harmony, a disentangling narrative of fluids, tactility and "autonomy" emerges.



erosions

2020-21, 3d print, rubber, armor hoses, controllers, connectors,  
water, drugs, marble, variable sizes





erosions



**ARTIFICIAL LUST**

From the serie fluids and unsolids

2020, watercolour, pencils, plastercasted fingers, pigmentink,  
magnets, 100x70 cm



PLAGIATE

2020, watercolour, pencils, plastercasted fingers, pigmentink,  
magnets, 100x70 cm







Globo

2021, plasmacutted and welded Aluminium, paint, screw clamps, iron, 400x300x280 cm



Globo 2021  
plasmacutted and welded Aluminium, paint, screw  
clamps, iron, 400x300x280 cm



erosions (Zungen) 2019–20  
MJF rubber 3d print, armoured hoses, regulation taps, water.  
Installation on ground setting, dimensions variable  
Welt in Teilen, Kunstverein St.Pauli, Hamburg, 2020





erosions (Zungen) 2019-20

MJF rubber 3d print, armoured hoses, regulation taps, water.

Installation on ground setting, dimensions variable

Welt in Teilen, Kunstverein St.Pauli, Hamburg, 2020

**erosions**



Under the title "Darkness loves to hide", Messner is staging a selection of his magnetic works for the first time for Kunstraum München. The sculptor seeks and uses a wide variety of materials to give an adequate, mostly abstract form to his questions but also observations on topics such as the change in the concept of individuality at the beginning of the digital age (control), the man-made change in his environment (Anthropocene) or the fragility of political systems (populism). This form can be transitory and fluid, as his works with artificial and coloured snow show, it can penetrate solid structures, as his colouring samples of plaster and marble reveal, or it can monochrome-morphologically cover the shape of familiar objects, as his group of magnetic works since 2008 illustrates. This last group comprises various found objects such as branches, stones, boxes, lamps, paper, etc., which are encased or partially covered with a magnetised material and to which iron powder is applied. The magnetic force binds the iron dust to the carrier object, with the arrangement and orientation of the chips providing the force field. The phenomenon of magnetism itself, the effect of invisible forces, is used by Messner without straining the appeal of this mode of action. In this way, the sculptures oscillate in the realm of the approximate and become something new: The log covered with iron powder is transformed into a third state and thus opens itself up to completely different readings of nature and technology, combining both materially, supplemented by the action of the producer, which ends where the material follows its physical destiny





OT I+II, 2018-19, wood, magnets, iron powder, 200 x 150 x 4 cm OT (traeger03),  
2010, wood, magnets, iron powder, 75 x 75x 50 cm Installation view Kunstraum  
München, Munich, D 2019



# Untitled

Untitled yet & untitled ever, 2019 & 2011  
3d Print, wood, dibond, neonglas, Magnet, iron powder, marble, clamps, 85/110 x  
140 x 70 cm, installation view Kunstraum München, 2019



Worker I & II, 2012  
wood, magnets, ironpowder  
67 x 107 x 4 cm

„CLOUDS“ is a sculptural performance that transfers three ordinary snow cannons – like those used in Alpine skiing regions to simulate natural snow – into public space. By adding dye to the cannons' water flow, the machines start producing colored artificial snow that is being sprayed onto an open field from three sides, creating surreal ephemeral snowscapes that are accessible to the public. „CLOUDS“ challenges our perceptions of what is artificial and what is real, of spatial and material considerations. The colored snow is a simulacrum that references the artificial nature of its underlying material, mapping its method of production. By means of minimal intervention – the simple addition of color to water – the simulation is broken and the viewers can easily see for themselves that the snow is artificial. The apparent artificiality is creating an almost psychedelic effect that the beholder can immerse oneself in. The project examines the hybridity of those environments that seem natural despite their artificiality and – by operating through visualization and deconstruction – is both a comment on and a deconstruction of what we perceive as the (natural) world around us. In addition, processuality as well as the aspect of the ephemeral and uncontrollable constitute vital parts of the performative installation.



CLOUDS, 2017-18

performative installation, snow cannons, water, paint, meteorological conditions,  
Neues Museum, Nuremberg, DE

CLOUDS



CLOUDS, 2017-18

performative installation, snow cannons, water, paint, meteorological conditions, Neues  
Museum, Nuremberg, DE

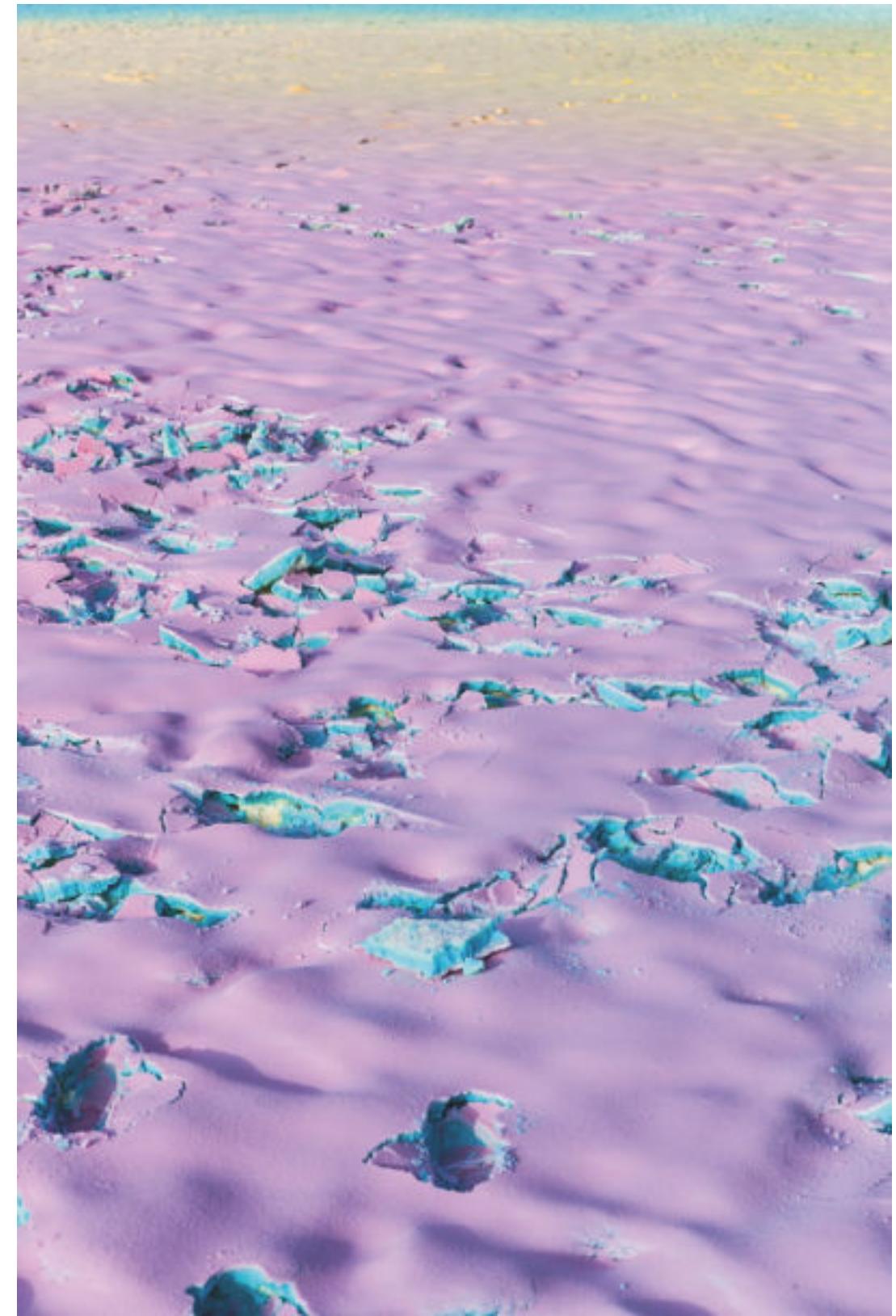
CLOUDS, 2016  
performative installation, snow cannons, water, paint, meteorological conditions,  
grounds on the Alte Pinakothek, Munich, 2016



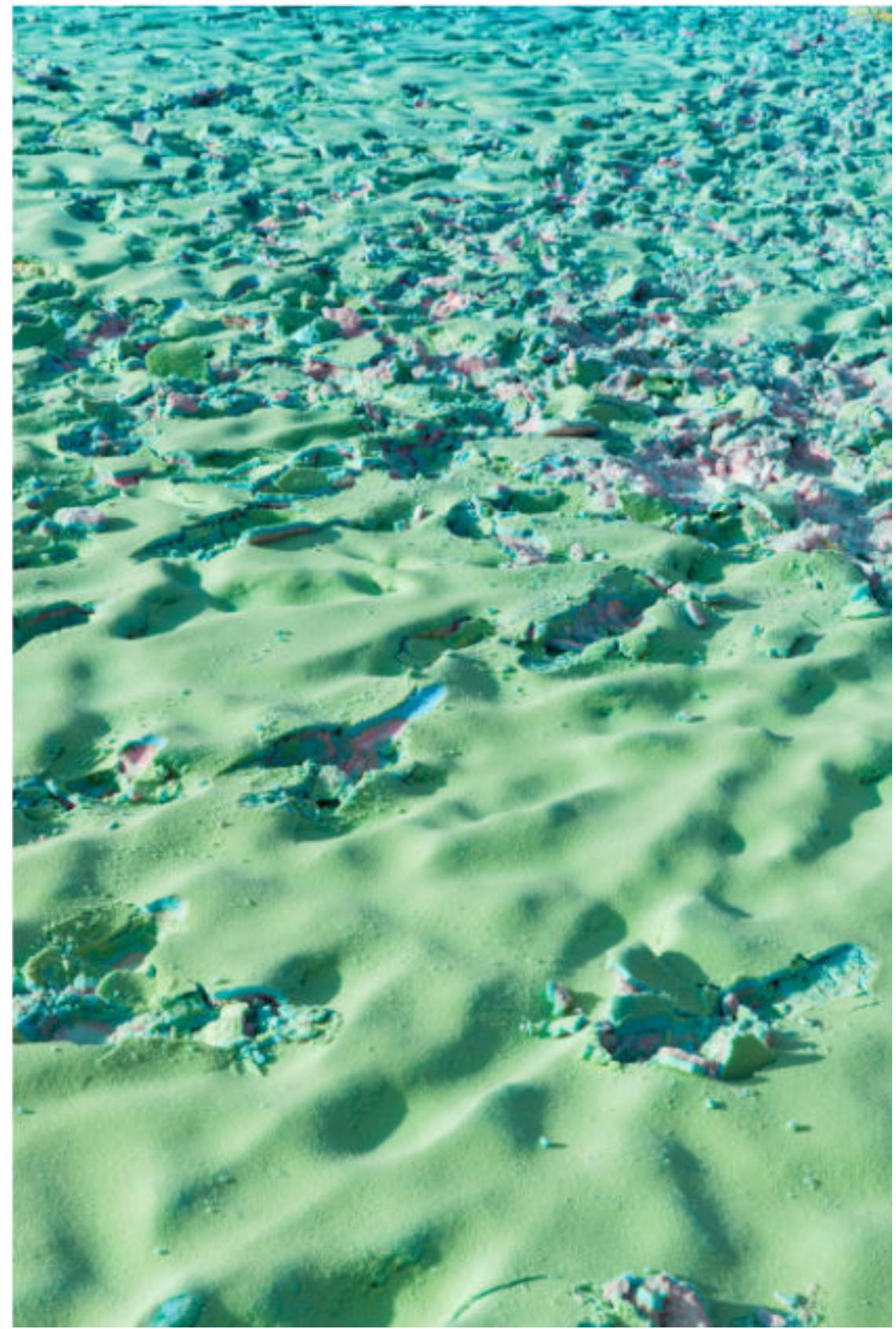
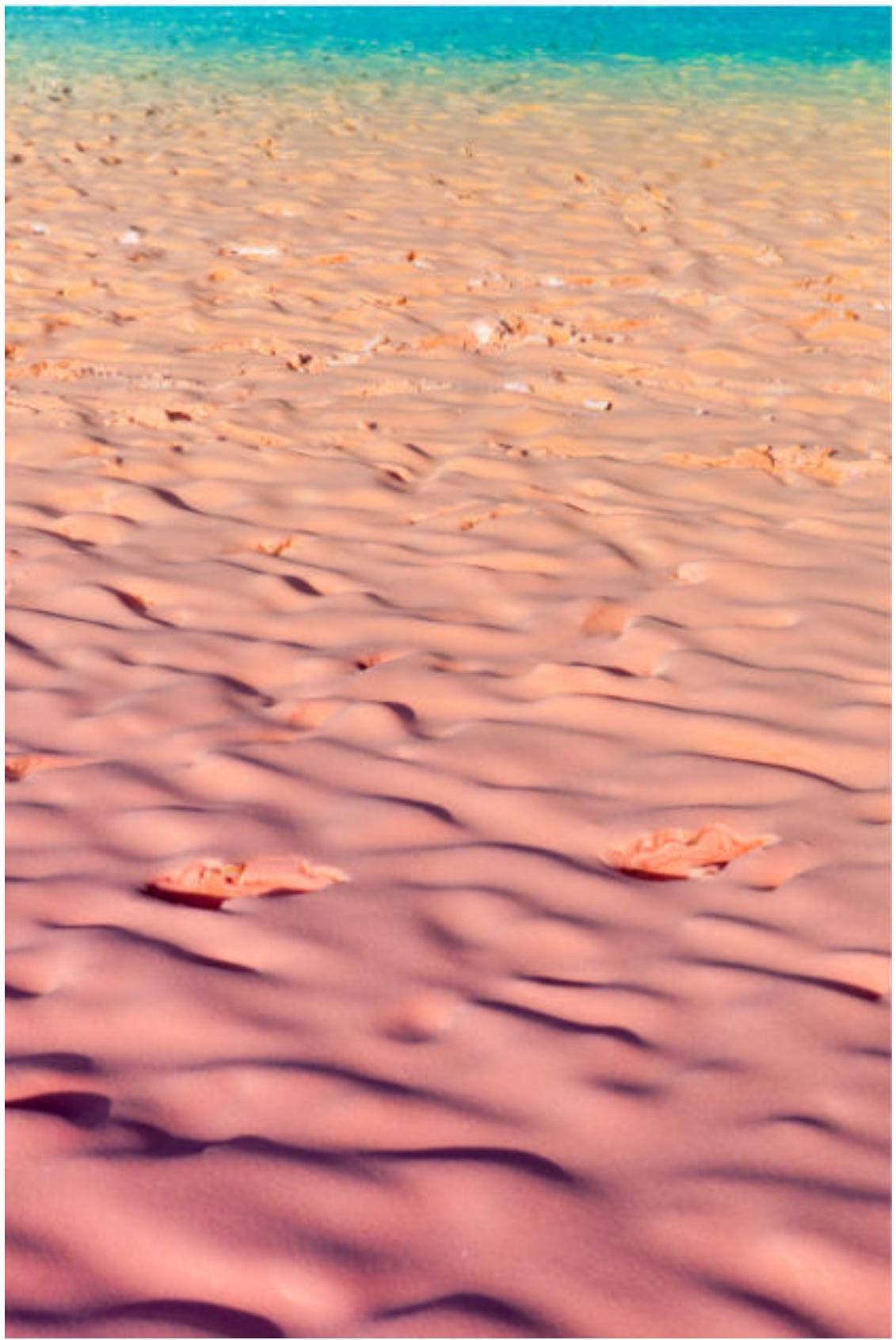




CLOUDS, 2016  
performative installation, snow cannons, water, paint, meteorological conditions,  
grounds on the Alte Pinakothek, Munich, 2016



CLOUDS



CLOUDS



CLOUDS

## Kunstschnee

In winter 2014, Philipp Messner experimented for the first time with colored artificial snow in the Dolomite Alps, Italy. From this action originated a series of photo works in collaboration with the Italian photographer Walter Niedermayr. The multi-part photo works (photos and lightboxes) show tangible motifs such as landscapes, snow or trees but also abstract color fields, gradients and breaches that open a hypersurreal, almost virtual visual level.



Philipp Messner/ Walter Niedermayr  
Kunstschnee 15, 2014  
Lightbox  
111 x 139 x 8 cm, 4-part, Ed. of 4  
Installation view ERES-Stiftung, 2015 Munich, DE

Philipp Messner/ Walter Niedermayr  
Kunstsnee 09, 2014  
pigment print, 131 x 318 cm, 3-part, Ed. of 4  
Installation view ERES-Stiftung, 2015 Munich, DE



KUNSTSNEE

Philipp Messner/ Walter Niedermayr  
Kunstsnee 06, 2014  
pigment print, 171 x 104 cm, Ed. of 4  
Installation view ERES-Stiftung, Munich



„The clouds“ and „only you can make me feel this way (Shanghai)“ are part of a work series named „zero to be one“, consisting of mask objects, performative installation and photo works, that evolve around questions of identity in the age of digitization, surveillance, biometric data and counterfeit protection.

„The clouds“ features three deceptively real-looking face masks on a shelf that can be used by the spectators. The production of such precise images was only made possible with the recent advent of special 3D-printers, able to create polymer plaster objects impregnated with epoxy resin. The simple upload of a biometric passport photo to the website of an online provider suffices for the production of such 3D-objects that are being directly sent to the customer.

In „only you can make me feel this way“ those biometric data that have been transformed into face masks are being used as a means of literally and metaphorically confronting surveillance systems in public space. The work is initiating a feedback cycle: by putting on the mask, the image, which the machine has generated from the individual, is returned to the system.

The clouds, 2013  
rapid manufactured and ink printed object, shelf, 120 x 30 x 20 cm  
Exhibition view Thrill of deception, 2019 Ludwigforum Aachen, DE





**zero to be one**



only you can make me feel this way (Shanghai), 2013  
pigment ink print on hahnemuehle fine art paper, steel, rope, 240 x 110 cm  
installation view ALREADY MADE IN CHINA, 2013 FCAC, Shanghai, RC

zero to be one

„pro(thesis) „ is the three-dimensional replication of the bone of the ape-leader in the dawn of men in Stanley Kubrick's „2001: A Space Odyssey“. The bone in „pro(thesis) „ has been produced through rapid manufacturing via CAD-based technology. It therefore resembles a „real“ bone, but, at the same time, is something completely non-resembling. The bone is being presented on a wooden pedestal as a kind of prop and illuminated by a projector. However, the beamer is not projecting an image but only emitting blue light. The work confuses the fiction of the science-fiction with reality and virtuality. The bone of the movie materializes, it is no longer part of a cinematic narration, and the object is being transferred from a fictional movie to a physical reality.



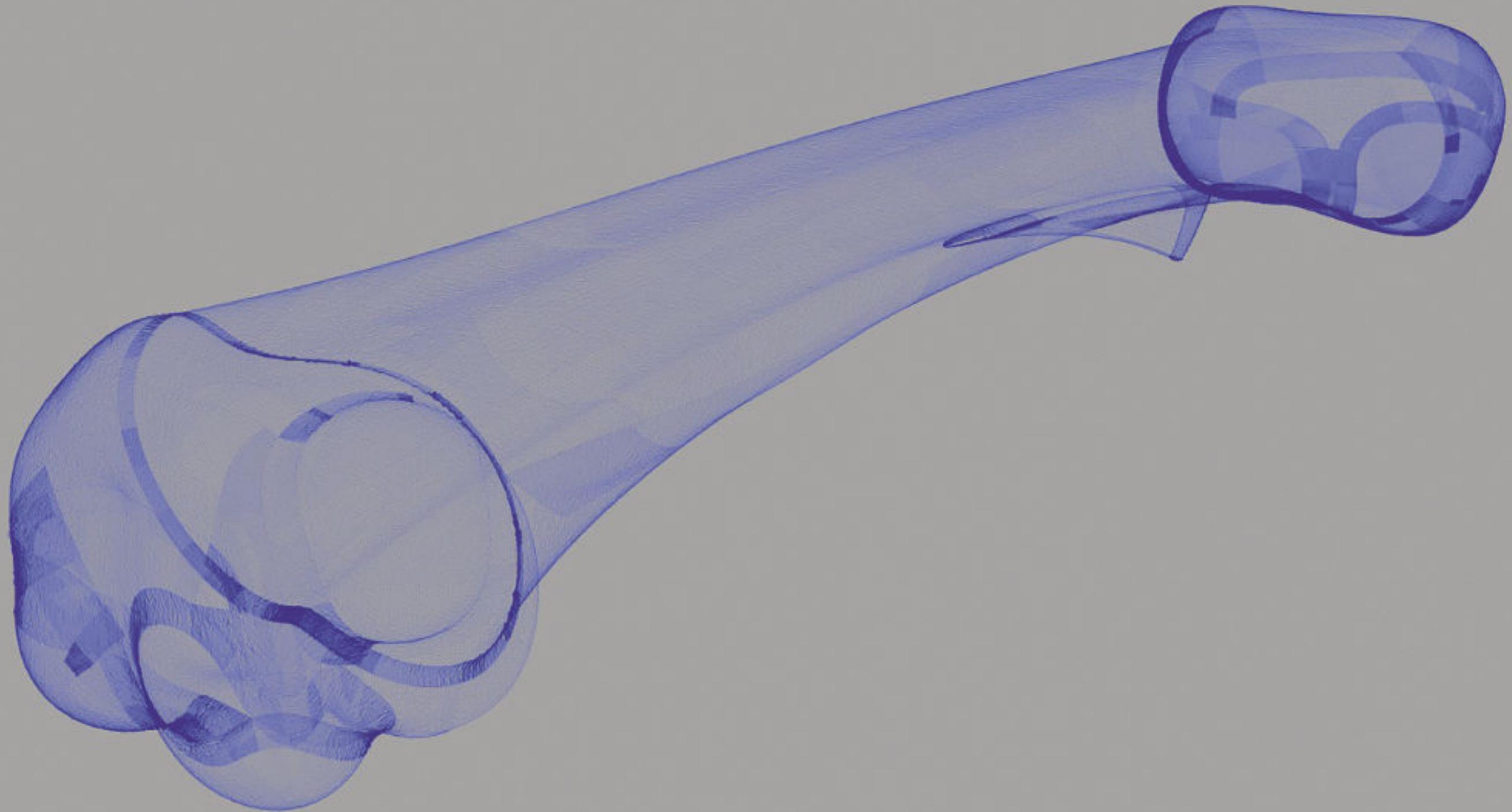
pro(thesis)



Movie still from "2001: A Space Odyssey" by Stanley Kubrick

pro(thesis), 2011, wood, glass, beamer, rapid manufactured object, 200 x 100 x 50 cm  
installation view Galeria Foksal, Warsaw





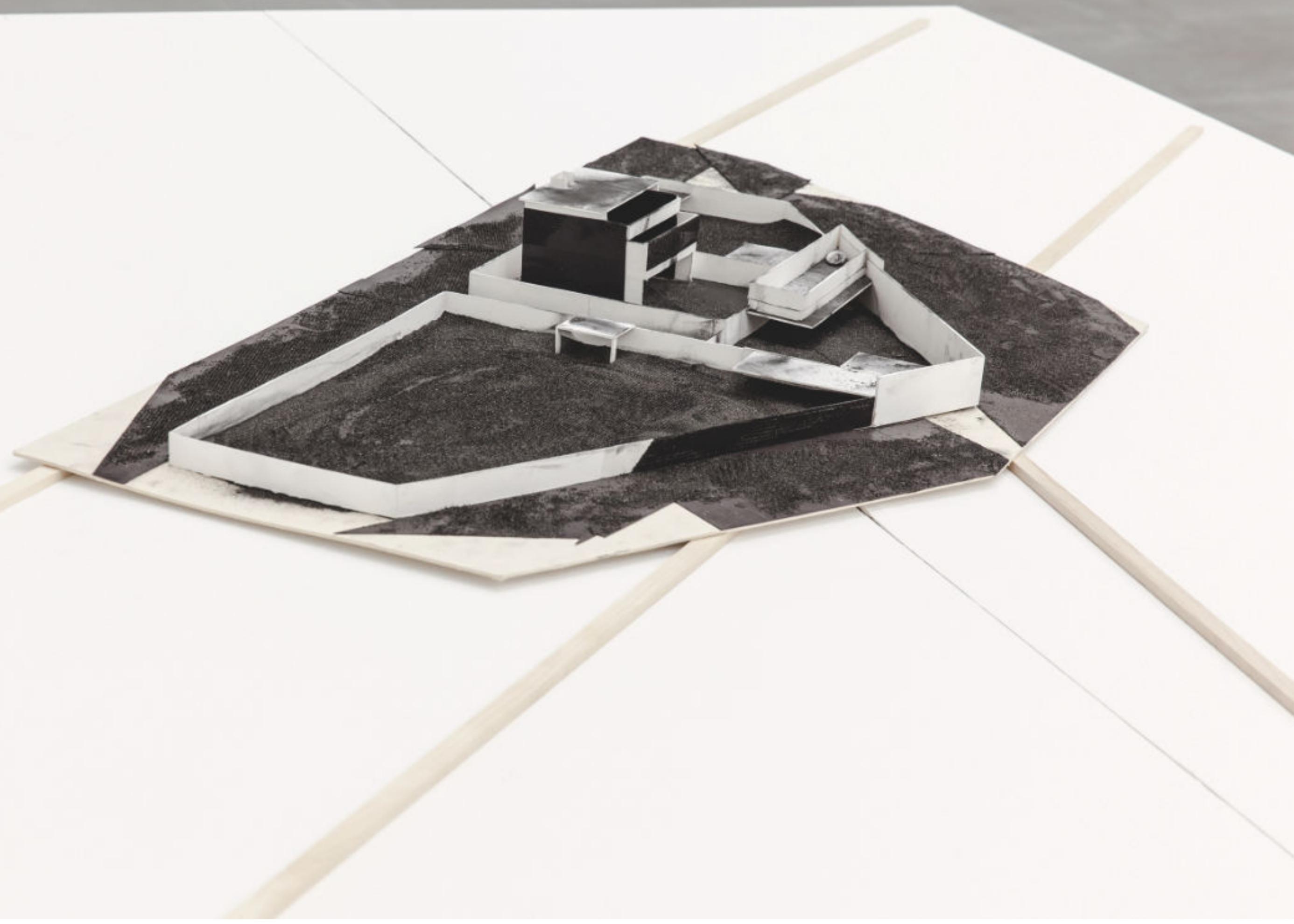
pro(thesis)

„adjustment and approximation“ is a cardboard reconstruction of Osama Bin Laden's compound in Abbottabad. After he was brought down by American special forces, images of the hiding place were widely circulated on the Internet, often in form of 3D-simulations. The place became a substitute image and projective space for the death of Bin Laden. The model is based on the images circulating online and is composed of cardboard covered in magnetic foil and iron powder. The interaction of concrete material and loose, ephemeric powder functions, in a way, as a materialization of this liminal space that oscillates between reality and fiction, place and non-place, and has imprinted on our collective memory.



adjustment and approximation, 2014, cardboard, magnets and iron powder, 11,5 x 65 x 120 cm  
Installationview on remote control, 2015 Lothringer Halle, Munich, DE

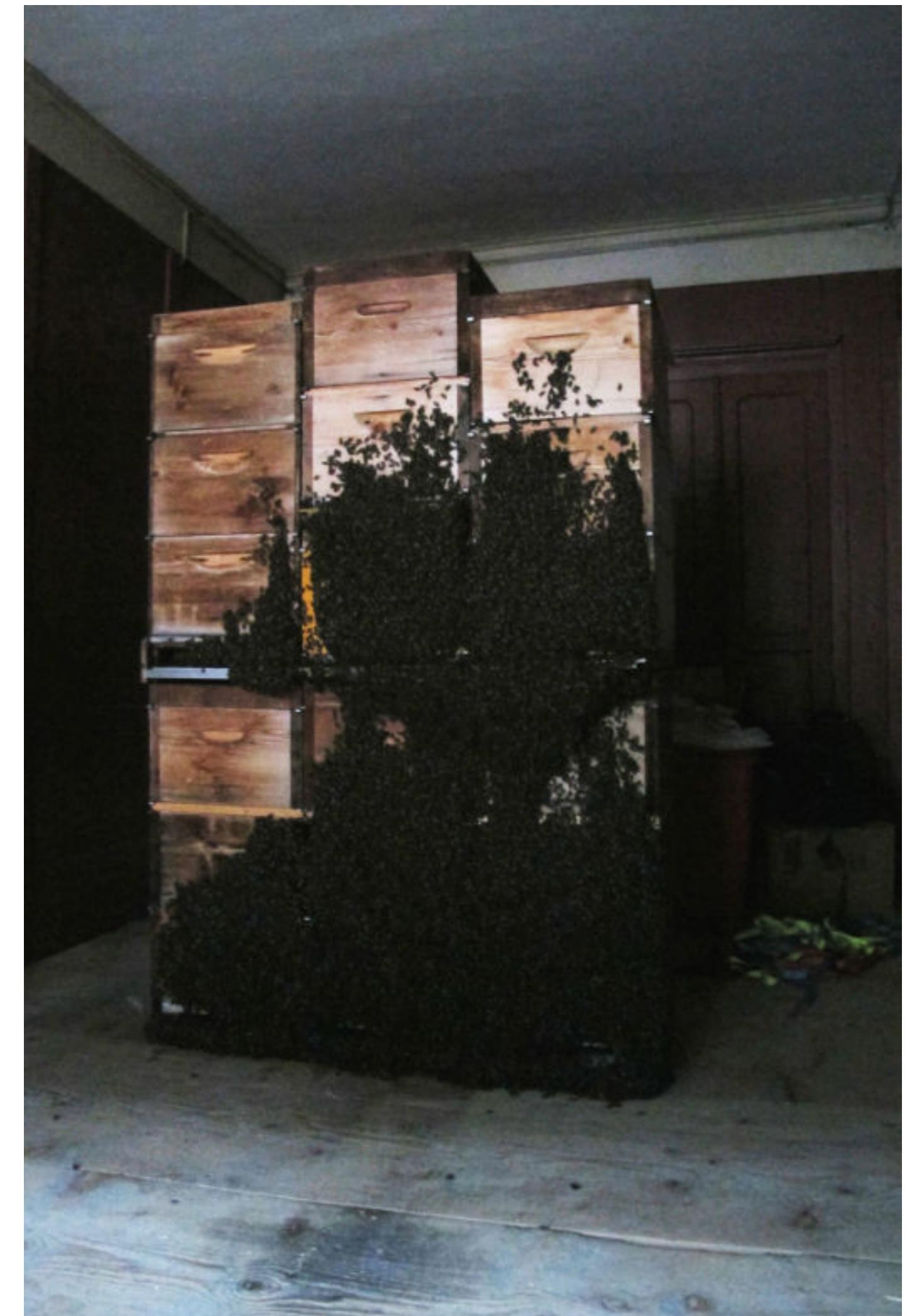
**adjustment and approximation**



**adjustment and approximation**

„Situationsroom“ In an empty 19th century apartment, seven beehives were placed vertically on top of each other in a row of three. They housed about half a million bees who are now and who were able to move unhindered outwards through the open windows. The installation created an accessible situation that no longer left the observer any distance from the object of their observation. The expanding body blurs the boundaries between interior and exterior space, turning the interior into a „wilderness“.

In a second room a cardboard reconstruction of Osama Bin Laden's compound in Abbottabad was shown as part of the soloproject called POPULISMO.



Situation room

„occupy slavoj..“ the work shows a tower of eight monitors with shots of an „Occupy Wall Street“ rally held by Slavoj Žižek in New York in 2011. The films from Youtube.com with their personal-individual view form a multi-perspective monument. The installation as a whole is mostly a displacement of the viewer's position. „Unknown Again“ a view from the inside, a virtual test site and reaction to our digitally mediated experience of everyday life. Beyond all criticism of the image's possibilities of communicating truth or depicting reality, the exhibition takes a skeptical view of the image's potential. The author asks to what extent we are taken in by the dynamics of a culture dominated by the (medial) image. What we see or think we see is ultimately increasingly complex, always coded in more layers than it initially seems. The work was part of the solsoshow „Unknown Again“ in Kunstverein Göttingen as one of several Videoinstallations.

occupy slavoj...  
2011/12, found youtube footage of zizek's occupy wallstreet's speech  
8 monitors stacked, players, variable dimensions



occupy slavoj..

„on gravity“ the impressive identification marks - the SS skull and crossbones - are incredibly meaningful objects because they are unambiguous documents of this past. Messner had something even heavier run over the badges he had bought at the flea market in Warsaw, and on train tracks these were rolled over and rolled out by approaching trains. One could say that Messner manipulates them according to his own interests, or more precisely: he lets them manipulate without monitoring/controlling this manipulation in detail, he only sets the starting point and then lets it happen. The handling is playful and material. A metaphorical field of tension arises between the badges, the train and the location.





SS Totenkopf rolled out on train tracks, HD  
Video Installation, Galeria Foksal, 2011 Warsaw, PL,

on gravity, 2010-11  
SS badges rolled, ca. 3 x 4 cm  
Warsaw, PL



**The unautonomous object.** Is a performance and video work, a donkey running after a carrot hanging from a kind of rod in front of his mouth, which he (in principle) can never reach because the rod is attached to his own back. This is the technique used by Don Quixote's squire Sancho Panza in the famous novel by Miguel de Cervantes to motivate his donkey to move forward. On the other hand, this is also the task around which the work complex „the unautonomous object“ revolves. The reenactment of the donkey-carrot experiment transports the „original“ situation of this fictitious description into a „real“ situation - the work becomes the physical production of a metaphor that is anchored as an image in the collective memory in order to test it in reality as a relatively uncontrolled experimental arrangement.

The unautonomous object, 2011  
Galeria Foksal, Warschau, PL





The unautonomous object, 2011  
Galeria Foksal, Warschau, PL

**The unautonomous object**

„The rising star“ is a series of works featuring two- and three-dimensional star-shaped objects that undergo a process of structural change. The works evolve around questions of abstraction, space, ideology, fragmentation and deconstruction of form. „The rising star“ combines the corporeal deconstruction of objects by means of dismantling and re-assembling with the contextual deconstruction of images as an investigation into the symbolic meaning of shapes. For the viewer, the objects oscillate between image and sculpture, and their physical presence initiates an interaction between the perception of the flat graphics and the physical space.

## The rising star



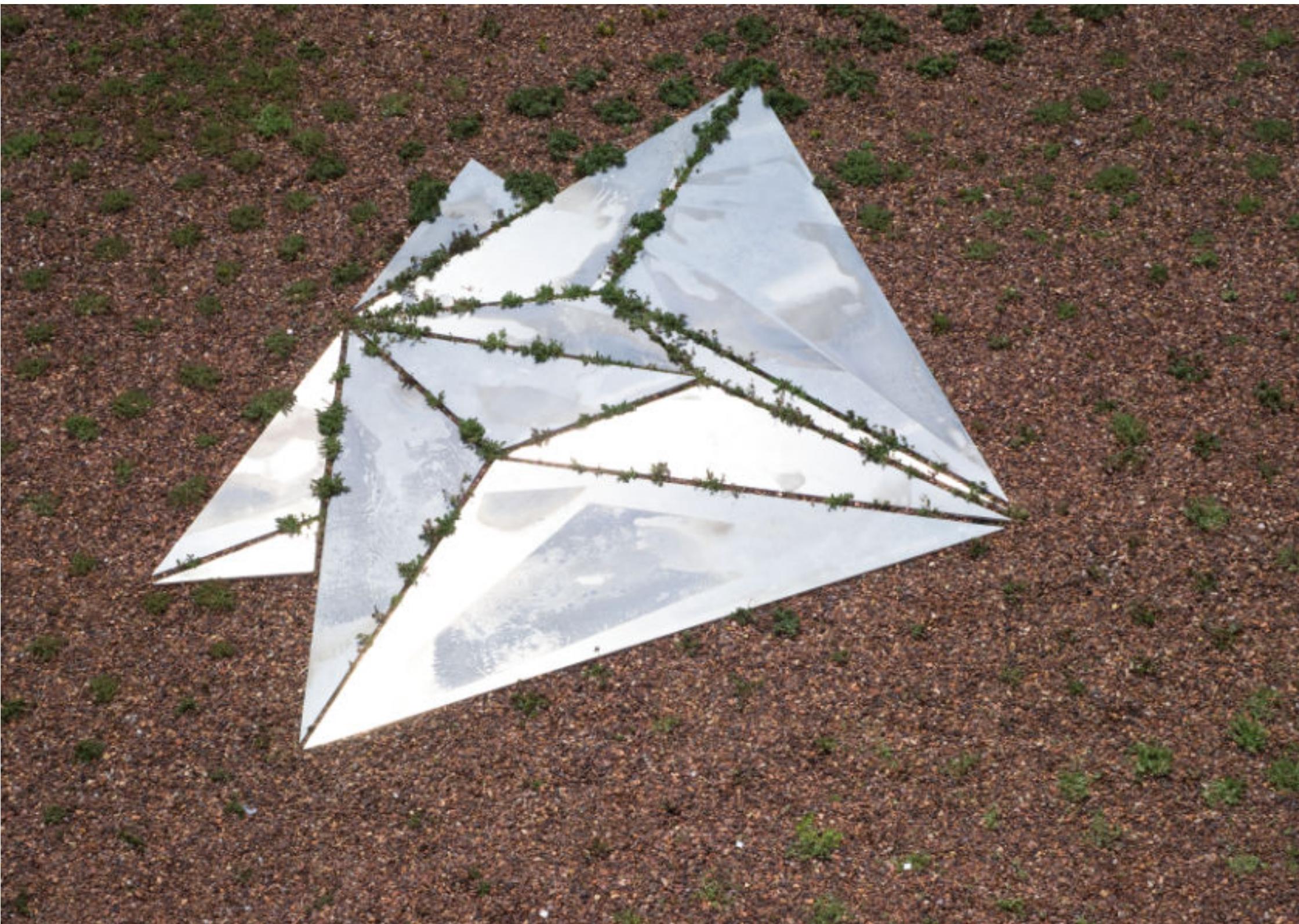
The rising star, 2009  
installation view, Magazin4, Bregenz, AT



The rising star, 2008  
oxidized, lasercut, cnc-milled aluminum, 320 cm x 240 cm x 1 cm  
installation view, Ar/Ge Kunst, Bolzano, IT

## The rising star

The rising star, 2008  
Aluminium, gelasert und oxydiert  
320 x 240 x 1 cm  
Installationsansicht, Privatsammlung, IT



**The rising star**



The rising star, 2009  
oxidized, lasercut, cnc-milled aluminum, 220 x 150 x 150 cm  
installation view, Tempelhof Berlin, DE



## The rising star

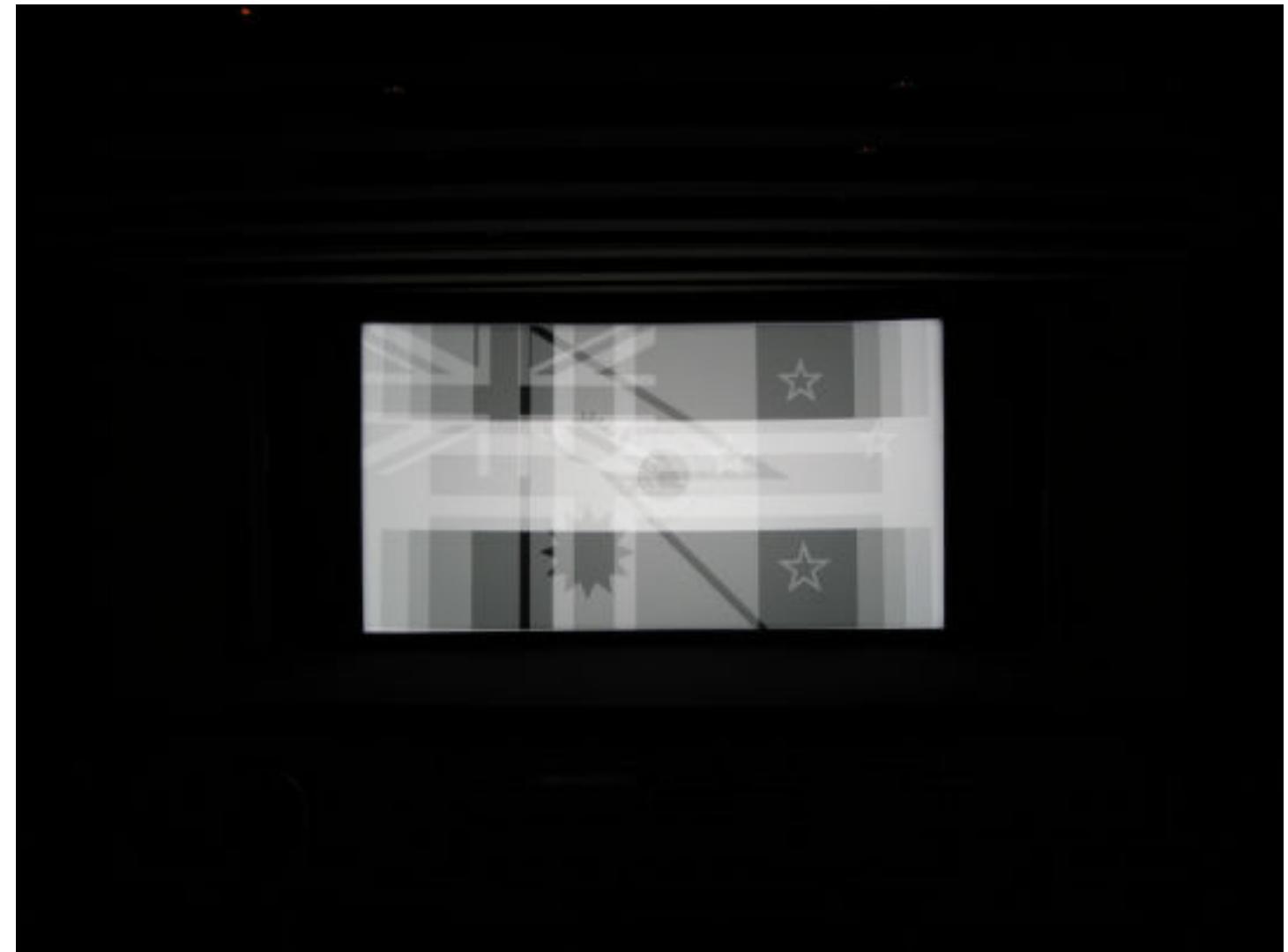
„flash\_flag“ The video and 35mm filmwork is part of a broader work complex thematically and aesthetically engaging with the theme of national representation. As in the works „untitled (arsenale)“ und „neuropa“ the national flags of all UN member states are brought to a black and white level by means of a graphical reduction process. The viewer sees 24 flags in B & W per frame, making it hard for the eye to differentiate between single states. The rapid movement is therefore creating a sense of unity and connectedness. This fluid optical phenomenon challenges our understanding of the term nation, which stands for unity as well as isolation. The video also addresses the term „projection“ itself in regards to the meaning and perception of images.

flash flag , 2006  
8“, 35 mm film



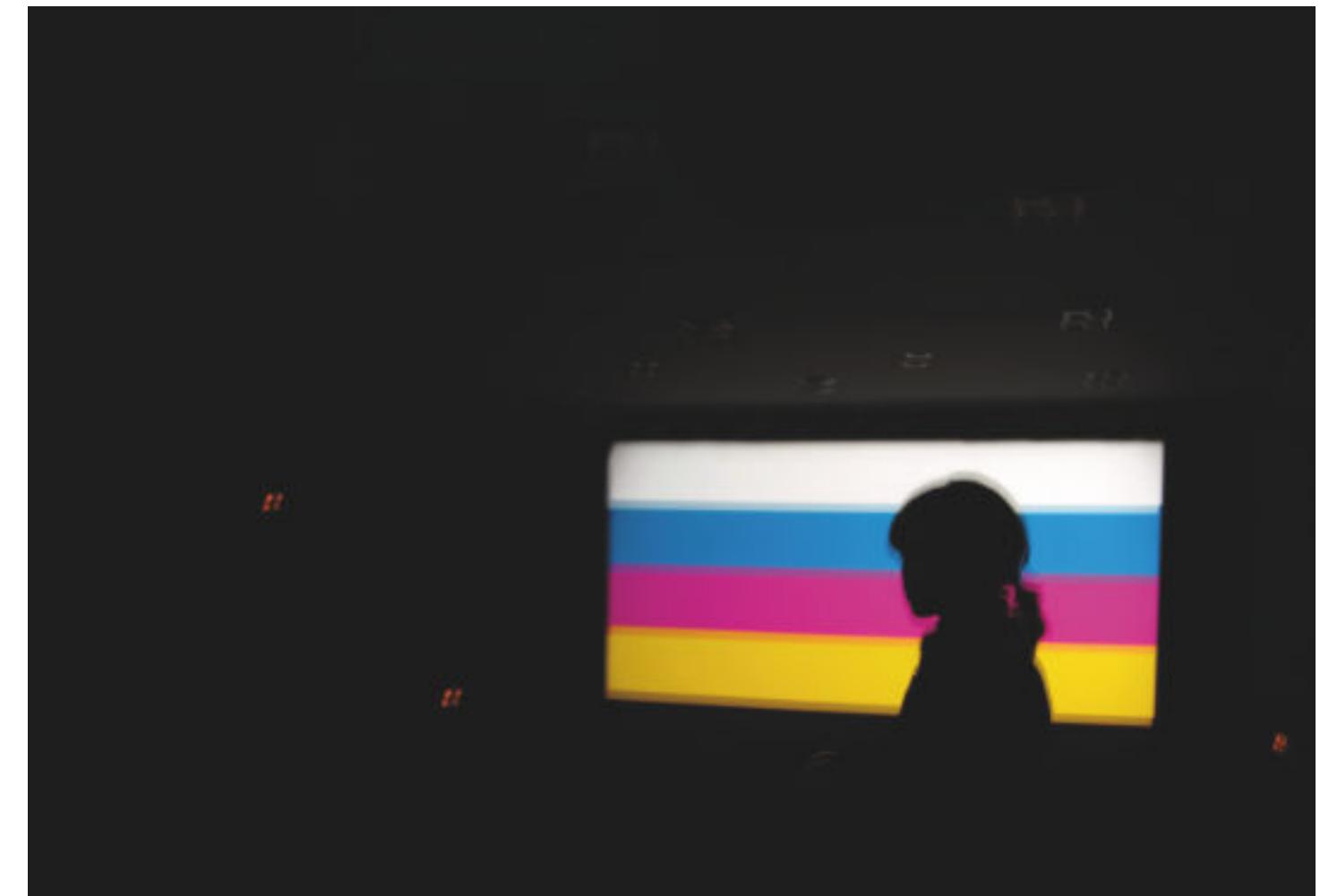
flash\_flag

flash flag , 2006  
35 mm film installation view, Arrikino, 2006 Munich, DE



**flash\_flag**

360 images are exposed on a cinema strip, the same strip image per „frame“. In the series of works „CMYK: Who is afraid of...?“ from the years 2002-07 Messner works with a reduction to 4 colours, which is used by offset printing. Cyan, Magenta, Yellow, and Key (black) are the basic elements of offset printing, photo and film exposure. These colours were used in different presentation and installation forms in the same width, vertical stripes. A fifth, also equally wide strip was reserved for the picture carrier. The work deals with the concept of „projection“ itself, as the meaning of images and their perception. The work ran in the advertising block of the art house cinema Leo Kino over a period of two months in the Arsenale“ solo exhibition at the Kunspavillion in Innsbruck, Austria.



360 ,2006  
35 mm Film, installation view, Leokino, 2006 Innsbruck, AT

„untitled (arsenale)“ is a large-scale installation consisting of 191 aluminum panels in DIN A3 dimension coated with a black on black multilayered Rho-print. The panels represent all 191 UN member states – from A for Afghanistan to Z for Zimbabwe – and are each imprinted with the respective national flag. The black-on-black print is making them barely distinguishable therefore representing an act of visual and symbolical neutralization. With regards to its content, the work is questioning our concept of nationality and the term nation itself by the use of the flag as a prominent part of the system of (national) construction. The work is therefore offering a starting point for reflection by operating through pictorial deconstruction.

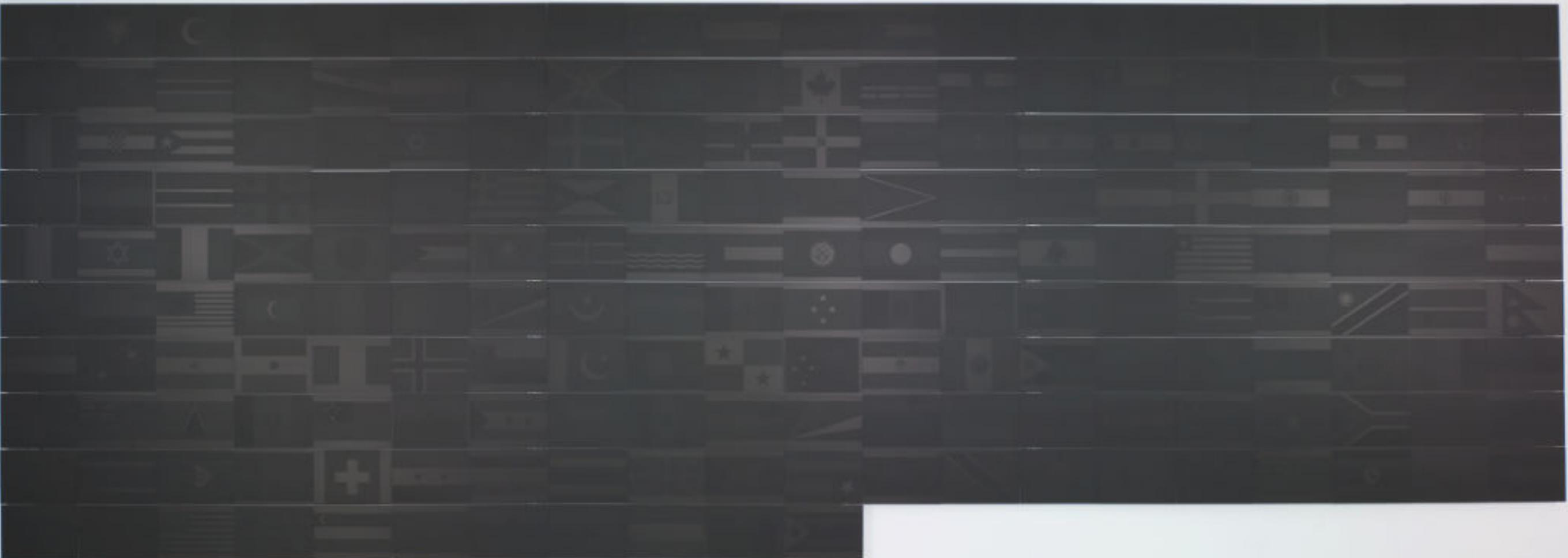


Untitled (arsenale), 2006  
Multi-layer RHO-print on aluminium, aluminium profil system, magnetic tape  
330 x 840 x 90 cm  
Installation view, Kunspavillon Innsbruck, A, 2006



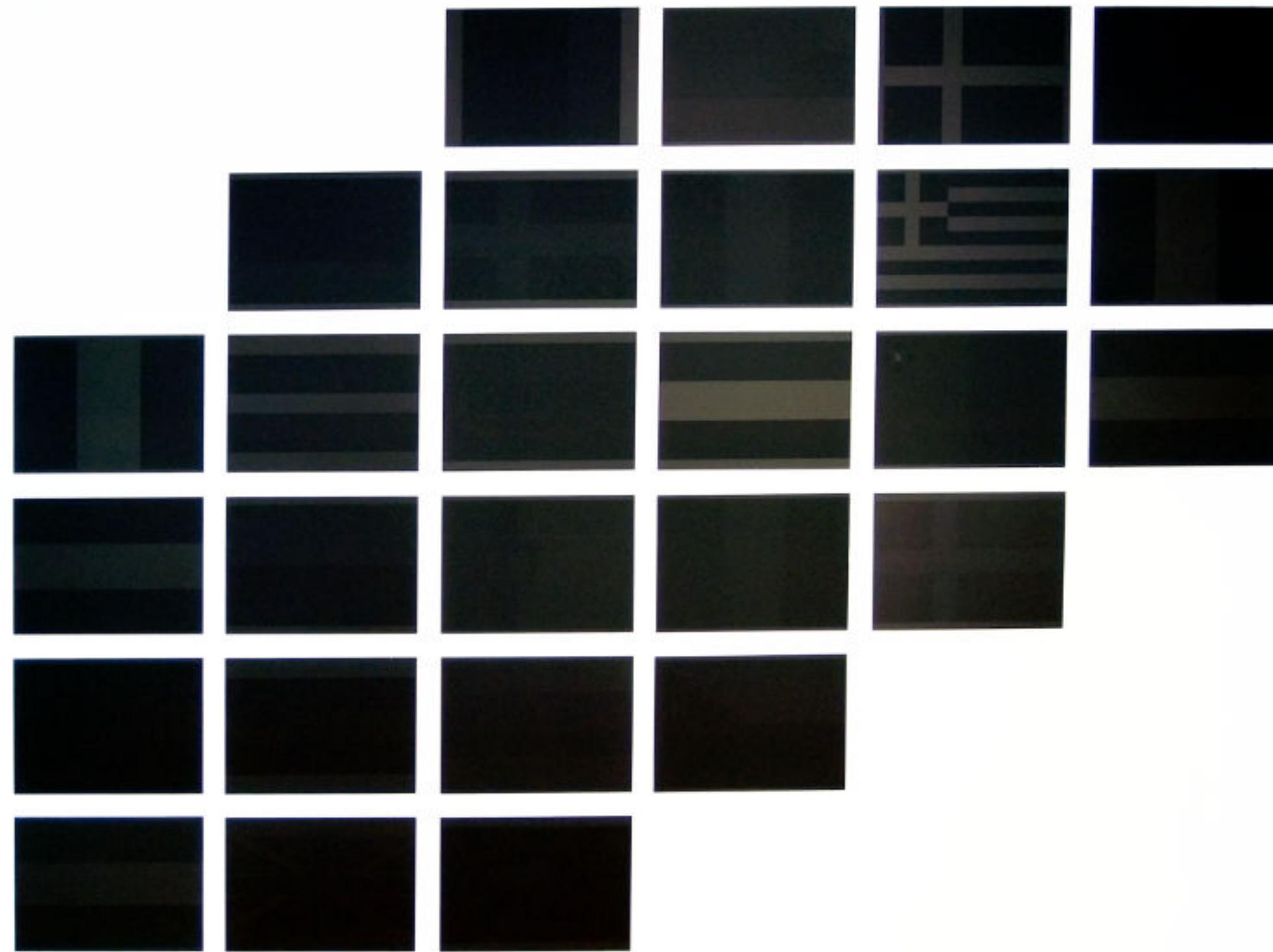
Untitled (arsenale), 2006  
Multi-layer RHO-print on aluminium, aluminium profil system, magnetic tape  
330 x 840 x 90 cm  
Installation view, Kunspavillon Innsbruck, A, 2006

**Arsenale**



## Untitled (arsenale)

Untitled (arsenale), 2007  
Multi-layer RHO-print on unwrought aluminium, aluminium profil system, magnetic tape  
300 x 840 x 20 cm,  
collection, Museion, Bolzano, IT



**neuropa**

neuropa, 2009  
Multi-layer RHO-print on aluminium  
260 x 210 cm

A3united, 2008  
Multi-layer Rho-print on aluminium, 42 x 30 cm



„La produzione della costruzione“ is a large-scale installation consisting of a multitude of pieces that are assembled to a longitudinal structure of architectural character. The single elements are designed as geometrically shaped hollow parts that reference political and religious imagery. The single bodies consist of an aluminum and synthetic material compound: the outside is coated with an anodized aluminum finish to obtain a matte, fuzzy surface, the inside is coated with a glassy finish. As a result, the surface of the sculpture reflects itself on the inside, generating a kaleidoscopic effect. Thus, the beholder will see an ever-changing game of reflections, mirrorings and doublings that is continuously challenging the eye. The installation is located at the intersection between real and virtual space, it combines materiality and symbolic sphere and addresses questions of form and surface.



La produzione della costruzione, 2007  
aluminum composite, cnc milled and folded, 300 x 300 x 900 cm  
installation view Ar/Ge Kunst Bolzano, IT

La produzione della costruzione, 2007

aluminum composite, cnc milled and folded, 300 x 300 x 900 cm

installation view Ar/Ge Kunst Bolzano, IT





**La produzione della costruzione**

**Testimone** (Italian for staggered rod) functions as a kind of dispersal object: the three cardboard tubes are perforated in different ways and fitted with spectacle lenses. Via these openings, the individual tube objects can be brought together again to form a constellation. As an optical/haptic device, Testimone could be used by the visitors, but contrary to preconceived expectations, it did not provide any special visual experience. Rather, users could see themselves looking at it. As an object, it could be passed around like a baton and thus witnessed an action and a connection from one hand to the other. Testimone is the beginning of a series of paper and Plexiglas works that relate to each other graphically and formally as well as perceptually.

Testimone, 1999,  
Cardboard tube, acrylic paint, ink, varnish, lenses,  
ca. 90 x 50 x 40 cm





**Testimone**



