

# MELANIE SIEGEL



Melanie Siegel's work is exhibited in the Bavarian State Painting Collections, the Fürst Fugger Private Bank, City Gallery Rosenheim, Art Foundation Sparkasse Karlsruhe, Artothek Bremervörde and numerous private collections

Melanie Siegel's work presents natural spaces and landscapes as a living environment constructed by man. Her fictional sceneries with their centred compositions and symmetries depict artificially created idyllic scenes and places of leisure consumption. Her images have something constructed, built-up and prearranged.

Her way of working is congruent with the subjects she addresses. Melanie Siegel extracts existing fragments from their original context and initially composes them in collaged sketches to form a conceived place.

A further recomposition gradually takes place during the actual painting process onto canvas. The end result will be a kind of an after-image of reality.

While Melanie Siegel's paintings may initially appear very realistic, they are ultimately about questioning realities: The scenery appears unreal, the subject begins to elude the viewer, a momentary feeling of uncertainty sets in. What is the relationship between humans, their self-created realities, the construction of reality.

1978

Born in Freiburg im Breisgau

1999–2002

Apprenticeship Stage Design

2008–2014

Study, Academy of Fine Arts

Munich

Ab 2013

Master student with Karin Kneffel

2018

Award Winner, Cultural Foundation

Sparkasse Karlsruhe

2019

Nomination for the Wilhelm-

Morgner Prize

Grant – ›Residenzstipendium

Stadtmalerin Bremervörde‹

2021

Project Sponsorship, Erwin and

Gisela von Steiner Foundation

2017–2023

Munich Sponsorship Programme

›Atelier‹

Exhibitions – Selection

›Kunsthalle‹ Munich, ›Kunstverein

Rosenheim‹, City Gallery Traun-

stein, ›Kunstverein Kronach‹,

›Kunstverein Kirchzarten‹



no title  
(Tennis Courts)  
2021  
Acryl/Oil on Canvas  
160 x 260 cm  
Photograph:  
Thomas Lomberg

House  
2022  
Acryl/Oil on Canvas  
40 x 50 cm  
Photograph:  
Thomas Lomberg



# MARTIN SPENGLER



1974

Born in Köln

2003–2006

Study with Karin Kneffel, University

of Arts Bremen

2006–2007

Erasmus Grant, Academy of Fine

Arts Vienna

Ab 2008

Master student with Karin Kneffel,

Academy of Fine Arts Munich

2009

Working Grant in Greece, awarded

by the Academies of Fine Arts of

Munich and Athens

2010–2011

Art Assistant to Karin Kneffel at

the Academy of Fine Arts Munich

2012–2020

Bavarian Sponsorship Programme

›Atelier‹ and Munich Sponsorship

Programme ›Atelier‹

2005–2020

Sponsorship, ›Studienförderung

Cusanuswerk Bonn‹

Exhibitions – Selection

Gustav-Lübcke Museum, Expo

Chicago (Solo), New Positions

(Art Cologne), Bensheim Museum,

Kornfeld Gallery Berlin, ›Kunst-

halle‹ Emden, Gallery Thomas  
Modern Munich, Leopold-Hoesch  
Museum, Remscheid Gallery,  
Museo Diocesano Milano, National  
Gallery Prague.

Martin Spengler's work has been included in the Hildebrand Collection Leipzig, the Artothek Munich, the Ciesleski Hillscheid Collection, Leinemann Foundation for Education and Art Hamburg, Federal Fiscal Court Munich, Haus Coburg, City Gallery Delmenhorst, Roeslius Museum Worpswede

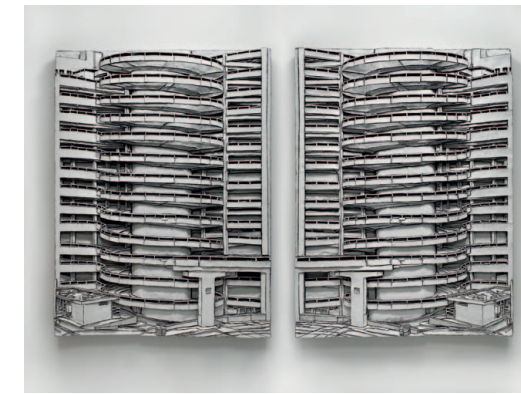
To Martin Spengler taking the step of creating a free-standing sculpture from a relief is a consequent next stage in the creative process. Aesthetic reduction and alienation are his main focus in this process.

In the eyes of the viewer the relief's overflowing smallness and graphite edges create a shimmering effect which comes alive in the shadow cast by the sun.

In the past the artist has spent considerable time looking at mass phenomena and their choreographic flow, taking snap-shots in football stadiums, capturing the movement of a swarm or panoramic city views. Currently, his focus is on singular objects, which he takes out of their original context to then rearrange, mirror, distort or forcefully compress them.

To Spengler the creation of an actual break in a picture is equally a sculptural moment in an image.

Multi-Storey  
Car Park  
Diptych, 2021  
Corrugated Card-  
board Relief,  
painted with gesso,  
graphite and  
permanent marker,  
each  
180 x 135 x 21 cm  
Photograph:  
Johannes Rodach



Relief Cathedral  
2012 in group of  
sculptures (Cathedral 2022, Multi-  
Story Car Park  
2020, Collincenter  
2022) Corrugated  
Cardboard, painted  
with gesso,  
graphite and perma-  
nent marker  
296 x 200 x 25 cm  
Photograph:  
Johannes Rodach



# CLIMES AND SHAPES

AN APPROACH TO REPRESENTATIONAL ART



# LENA KELLER



**1980**  
Born in Heidelberg  
**2005**  
Bachelor Media Design  
DHBW Ravensburg/OU London  
**2016–2022**  
Study, Academy of Fine Arts  
Munich  
**Ab 2021**  
Master student with Karin Kneffel  
**2021**  
Scholarship Free State of Bavaria  
»Young Art and new Ways«  
**2022**  
Karl Trautmann prize,  
Kester-Haeusler Foundation

**Exhibitions – Selection**  
Museum »Pinakothek der Moderne«  
Munich, Gallery Bayasli Paris,  
Art Busan South Korea, Positions  
Art, Fair Berlin, Gallery Heckenhauer  
Munich, Gallery Noah Augsburg

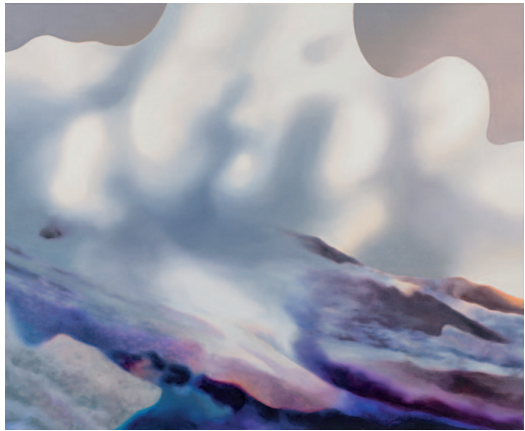
Lena Keller's work has been included in the art collection of the German Bundestag Berlin (2021) and the »Staatliche Graphische Sammlung« Munich (2020)

Lena Keller's art is based on the classical genre of landscape painting and explores the relationship between humans and nature. Her work is built on an archive of her own and found photographic fragments which she uses to construct digital designs. With the help of oil paint and paint brush realistic depictions and virtual influences are combined on canvas to create a new pictorial reality.

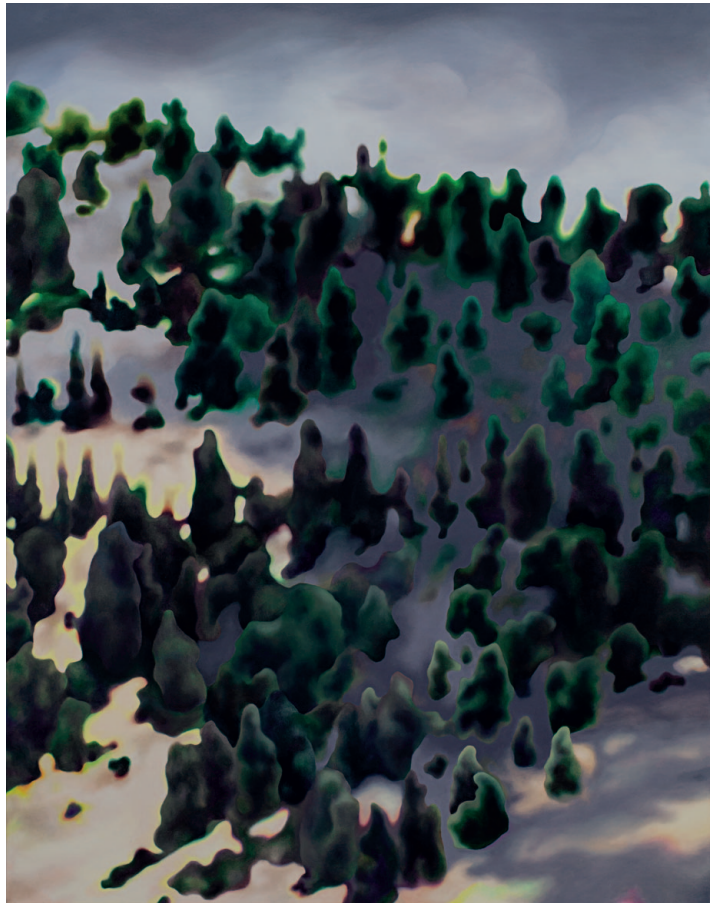
Characteristic of Lena Keller's painting is a certain smoothness and flatness, which ties in with our media viewing habits through filtered screens.

Her fragmented paintings of landscapes portray unspecific natural spaces with no indication as to geographical location or temporal context. Humans are absent in Lena Keller's work. The lack of a narrative or geographical detail of her motifs creates a certain universality which allows the viewer to relate his/her own perspective to the images. However, the artist's interest lies not in moral analogies to environmental issues but in tracing an archaic longing in the face of an ever-increasing distance from nature.

no title (Cumulus)  
2022  
Oil on canvas  
100 x 120 cm  
Photograph:  
Verena Hägler



no title  
(Forest Slope 2)  
2022  
Oil on canvas  
180 x 140 cm  
Photograph:  
Verena Hägler



# FELIX REHFELD



**1981**  
Born in Hadamar  
**1997–2000**  
Apprenticeship as Carpenter  
**2003–2010**  
Study with Karin Kneffel, University of Arts Bremen and Academy of Fine Arts Munich  
**Ab 2007**  
Master student with Karin Kneffel  
**2010–2016**  
Art Assistant to Karin Kneffel, Academy of Fine Arts Munich  
**2005**  
Scholarship, »Studienstiftung des deutschen Volkes«  
**2007**  
Art Prize, »Bremer Loge zum silbernen Schlüssel«  
**2014**  
Munich Sponsorship Programme »Atelier«, S. Spiegelberger Foundation Unikat VIII, Publication in »Künstlermonografie«  
**2017**  
Munich Sponsorship Programme »Atelier«  
**2022**  
Prize, Ulrich and Gertrude Lechner Foundation, Dachau

**Exhibitions – Selection**  
AKI Gallery Taipeh, Miro Gallery Prague, »Kunsthalle Dominikanerkirche Osnabrück« and »Kunsthalle Bremerhaven« and various others at home and abroad.

Felix Rehfeld's works can be found in the »Drentsmuseum« Assen/NL, Museum Schloss Salder in Salzgitter, »Studienstiftung des deutschen Volkes« as well as in numerous other private and corporate collections.

In Felix Rehfeld's painting, colour and thus painting itself becomes the subject matter.

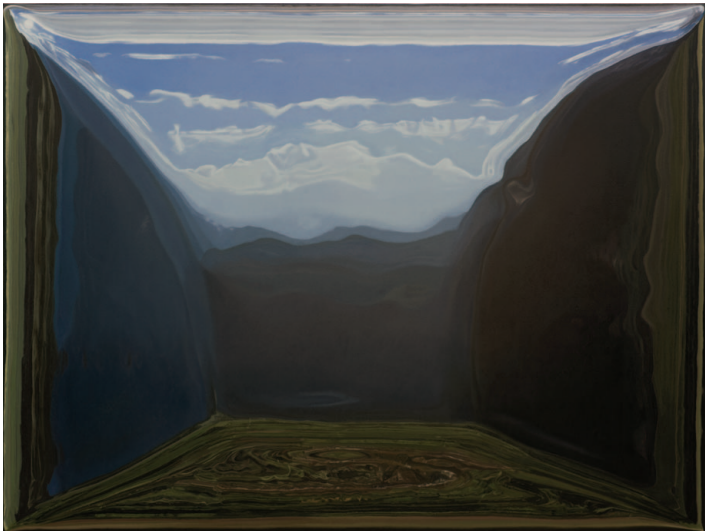
On closer examination, we often find invented structures, constructed and created with oil paint in Felix Rehfeld's world of images.

As an example, a landscape may initially be formed using colour as the only material and subsequently serve as a model for another painting process. Thus, painting itself constitutes the beginning and the end and becomes a bargaining chip for considerations of reality and imagery. All formats deal with questions and the potentials of painting.

The motif of the mountain is the most real and occupies a special place in Felix Rehfeld's work. As a sculpture made by nature itself it appears in various ways. The mountain itself becomes a plaything of painting, which is always be a reflection of itself.



no title  
(1520–5702)  
2023  
Oil on MDF  
Floater frame  
15 x 20 cm  
Photograph:  
Felix Rehfeld



Rotwand 1  
2017  
Oil on Canvas  
150 x 200 cm  
Photograph:  
Felix Rehfeld

Four master students of Karin Kneffel present a collection of their current work. Independent of their individual subjects all exhibits share an interest in representational art and the constructed pictorial space. The paintings and sculptures reflect, if in very different ways, on the topics of natural spaces and construction, perception and reality.



f.r.t.l.: Melanie Siegel, Lena Keller, Felix Rehfeld and Martin Spengler

## CLIMES AND SHAPES AN APPROACH TO REPRESENTATIONAL ART

Works of Lena Keller, Felix Rehfeld, Melanie Siegel and Martin Spengler

21 April to 9 July 2023  
Museum Fürstenfeldbruck, Kunsthaus



Museum Fürstenfeldbruck in the monastery Fürstenfeld  
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museum@fuerstenfeldbruck.de / www.museumffb.de  
Opening hours: Tue–Sat 1–5 p.m. / Sun and public holidays 11 a.m.–5 p.m.

