At the age of 6 the painter Leo Königsberg began to study music at the Mozartheum in Salzburg, austrias most famous conservatory. There he studied violin, piano and singing. Later he did Art and literatur at the university of the same city. He was a singer and actor at Salzburg's Landestheater and assistant director with, among others, the famous composer and professor Pierre Marietan. During his work with new music at the Mozartheum he created an installation with 12 alphorns set up at various points in the city of Salzburg. Since 1991 he has lived and worked as an independent artist in Berlin. In the early 90s he founded the Tiefenrausch Orchestra and was also a founder member of the Tiefenrausch Ost artist group, with the participation of audio and visual artists, performers and dancers. Together with architect Hans Schmidt he conceived the project of Factory-Berlin, a meeting point for artists from both Western and Eastern Europe, which is now a space for artists from all over the world to work together. Since 2002 he has been involved in developing the Batt.15 project for facilities for art in Berlin's Oberschöneweide district.

"Post industrial desease" is the title of the series of paintings Leo Königsberg is exhibiting at Espacio AVAart. In them he portrays Berlins's industrial decline since the fall of the Berlin Wall in 1989, priestly the time when Königsberg made his home in the German capital. This is landscape painting, the chief motif of which consists of factories, most of them abandoned. It is not, however, painting that is sad or melancholy but simply the reflection of an evident reality.

Some German landscape painters were already looking at industrialization in the 19th century, painting landscapes with factories. Clarl Flechen did this, as did Turner in England, who in some of his paintings pictured the beginnings of the industrial revolution, embodied in the stream engine. This was a reality of the time, not a critical vision, and landscape painters have always sought to reflect their subjects with affection. And this is how Königsberg deals with them in his paintings. A painter of the post-industrial age - when industry has been stigmatized for its exploitation of labour and for its role in polluting the environment - this artist portrays in his highly interesting works the decline of the industrial revolution but at the same time the birth on these old industrial sites of new factories for artistic creation, a movement which has Leo Königsberg an active proponent since its inception. Some factories, warehouses and industrial areas in disuse are being reemployed as artist'studios, creative spaces and cultural laboratories, generally based on new technologies, where the emergence of hybrid projects is promoted through creators from different disciplines working together. this is thus an evolution of an industrial society in the new world of the 21st century, the information age, which Königsberg portrays in a conciliatory, positive fashion. A new industrial landscape and a new, post-industrial world.