

## CHRISTOPH WEBER

Christoph Weber was born in 1974 in Vienna, where he lives and works.

Christoph Weber uses concrete as his material of choice, which he has been confronting, questioning and becoming complicit with for many years through his practice. The artist refers to his artistic strategy as “Nachvollziehen methodologisches”, a methodological re-perception by means of which he grasps a given reality to divert it both methodically and methodologically, often in a process of *mise en abyme*, thereby creating a new artistic reality.

With his works, the artists speaks to the ambivalences of human expansion on their environment, the perpetual quest for progress, and its instability and vulnerability, by means of the flaws and contradictions of the material itself. Weber's use of concrete served, in this way, to transcend the material's social and political symbolism, as the primary material representing the Anthropocene epoch.

The artist was awarded the Förderungspreise Bildende Kunst Wien in 2008. In 2010, he was an artist in residence in New York as part of the International Studio and Curatorial Program, and in 2013 he received the Art Austria Award.

He has presented his works in a number solo and group exhibitions, including recently: *Touch Fragments*, solo show at Galerie Jocelyn Wolff, Paris-Romainville, France, 2022; *Varia*, Centre d'art contemporain, Meymac, France, 2022; *Climate Care: Reimagining Shared Planetary Futures*, A MAK exhibition, at the Vienna Biennale for Change 2021, Austria, 2021; *Contact*, solo show at Ibid Gallery, Los Angeles, USA, 2018; a duo show at Kunstraum Düsseldorf, Germany, 2016; a solo show at BAWAG contemporary, Vienne, Autriche; *Post / Postminimal*, at Kunstmuseum St. Gallen, Switzerland, 2014.

## 克里斯托弗·韦伯

克里斯托弗·韦伯于 1974 年生于维也纳，目前在此工作并生活。韦伯善于使用混凝土材料作为艺术创作的媒介，通过对混凝土性质和状态的冲击、质疑，完成他多年来的艺术实践。艺术家本人描述他的创作策略为“Nachvollziehen methodologisches”（德文，“理解方法论”），即通过他对现实世界的观察和掌握，以种方法论进行重新认知，并以方法的和方法论的方式对其重新进行转移，通常，这样的过程是“画中画”（*mise en abyme*）的，因此，一种全新的艺术现实便被创造了出来。

在作品中，艺术家指出了人类在扩张过程中的自相矛盾的属性，即一种永恒前进的要求和不稳定、脆弱之间的矛盾，体现在作品中的瑕疵和材料本身的矛盾性之中。通过使用混凝土，韦伯将材料的社会和政治上的象征主义进行了提升，使之成为了人类世具有代表性的原始材料。

韦伯曾于 2008 年获得维也纳先进视觉艺术奖，在 2010 年，他参与纽约国际艺术及策展项目驻留，并在 2013 年获得奥地利艺术奖。

他曾参与过大量的个展和群展，包括近期的 *Touch Fragments*, 个展，乔斯林·沃尔夫画廊，法国，2022；*Varia*, 梅马克当代艺术中心，法国，2022；*Climate Care: Reimagining Shared Planetary Futures*, 威尼斯双年展“改变”单元，奥地利，2021；*Contact*, 个展，Ibid Gallery, 洛杉矶，2018；双人展，杜塞多夫艺术馆，德国，2016；BAWAG 当代艺术中心个展，维也纳，奥地利，2014；*Post/Postminimal*, 圣加仑艺术馆，瑞士，2014。