CHRISTOPH WEBER



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BIOGRAPHY

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 Förderungspreis 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 chow at Kunstraum Düsseldorf, Germany, 2016; a solo show at BAWAG contemporary, Vienne, Autriche; Post / Postminimal, at Kunstmuseum St. Gallen, Switzerland, 2014.

CHRISTOPH WEBER

TOUCH FRAGMENTS

November 6 - December 24, 2022

Galerie Jocelyn Wolff, Paris-Romainville, France

Christoph Weber has extended the concept of sculpture to include modern and contemporary architectural design, and the potential to deconstruct materiality. With Touch fragments, the artist explores haunted and *spacetimemattering* landscapes, as described by Karen Barad, an American physicist and a feminist theorist of “agential realism”: “Touch is never pure or innocent. It is inseparable from the field of differential relations that constitute it.” The world is made up of a convolution of “social” and “natural” organisations.

Whilst the starting point of this exhibition is a set of samples, of surfaces which have been “stolen” by taking prints from walls of limestone and mouldings from concrete columns, it is mainly concerned with the existence of matter and its properties. The artist dissects and carves out the “local realities” of the city of Vienna, where he lives and works. Constantly on edge, tactile and technical, organic and sedimented, his works are part of a policy of matter that literally disarms concrete, the raw and living mass which Christoph Weber incorporated into his sculptural practice as a result of a reflection on the geopolitical crises in the Middle East. Concrete, which is made up of natural silica or limestone aggregates, cement and water, is a material that bears witness to our time. It has colonised our urban landscapes in the name of efficiency and progress with a standardised, globalised habitat that reproduces and destroys itself ad infinitum.

The forms produced simultaneously embody authority, subversion and emancipation: they are connected to power relations and the possibility of resistance. Christoph Weber elaborates this counter-history of matter, or a secret history of concrete, at the crossroads between geology, quantum physics and political philosophy, between optics and tactility, between naturalness and artificiality. The limits of sculpture are pushed back in a reformulation of conceptual and minimal art: they accentuate a fragility, a fault, repeatedly contradicting the physical and chemical characteristics of concrete. At the threshold of their fall, their disappearance or their spectral form, the friction between abstraction and reality manifests itself with full-scale photographic copies of silicone prints. An anthropology of contact and resemblance is redesigned and experimented with using contact prints on photo paper, a large beeswax moulding, limestone rocks propelled on concrete blocks laid on the ground. These works are the relics of an absent referent, one which has disappeared. The dialectic between the form and the counter-form, between solids and hollows, takes on its full weight here: matter acts and becomes politicised by narrating itself from within. Its almost ghostly existence is troubled by the reversible interplay between negative and positive, between resemblance and difference. Tension emerges from this scopic desire to enter into matter.

[...]

The processes for the production of cities emerge from a back-and-forth between interiority and exteriority, placing these works by Christoph Weber in relation to the social realities of the city of Romainville, as a vibration, an energy, a geological or even a cosmic force. Nevertheless, between attraction and repulsion, we will only achieve an affective ecology by repairing what has been broken.

Source : Exhibition text by Marianne Derrien (excerpt)

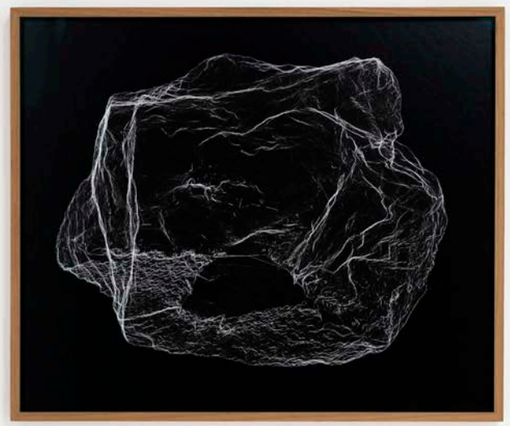












CHRISTOPH WEBER

PARIS+ SITES

October 18 - 23, 2022

Jardin des Tuileries, Paris, France

Christoph Weber's work always displays an innate dichotomy between construction and destruction, violence and tenderness, depression and hope. In the artist's own words, it has a distinct "laconic sadness" to it. No sculptures convey this compound dichotomy better than a series of pieces that bear the common designation Untitled (Gegenstück) (counterpart).

In each piece, two monolithic concrete blocks stand facing one another, separated by a crack and appearing to have been broken apart from a single solid block. If one of the blocks is missing an enormous corner piece, its counterpart has a protrusion that matches it perfectly.Yet there are also smooth surfaces between the two blocks, revealing the absurdity of the fissure and thereby the artificial production process. First, one block was cast in concrete. After it hardened, a corner was broken off. Next, the resulting gap was moulded in silicone rubber and added to the cast of the second block, which was then poured. Both objects indicate that Christoph Weber's artistic practice not only accommodates the metaphors inscribed in the material, but also the material's unique consistency. As a type of artificial rock, concrete passes through various states of matter from liquid to solid, enabling it to be cast in a predetermined shape or sculpted in its hardened state. Concrete allows for both "modelling", an additive process that creates a shape by affixing material, and "carving", a subtractive process that creates a shape by removing material.

Weber's Gegenstück sculptures always follow the same procedure. Rational, calculated fabrication is followed by physical demolition, which in turn serves as a precondition for renewed fabrication. Construction enables deconstruction and the other way around. The capacity for human control remains crucial throughout. Christoph Weber would never abandon his process-oriented technique in favour of a purely mechanical procedure; unlike the Minimalists, he would never use mass-produced or made-to-measure industrial products. Although his sculptures are reminiscent of minimal art, they never deny the traces of their production conditions, the material's consistency always remains in view, and they never convey the Minimalists' rigid self-referentiality and chilly severity. Christoph Weber even creates the Gegenstücke, some of which weigh tonnes and are beyond human scale, by hand on his own. He only resorts to help from a crane and assistants when demoulding and repositioning them. In that sense, Weber is a completely traditional sculptor who processes his work.

Source : Text by Fiona Liewehr





CHRISTOPH WEBER

GETEILTER RAUM

October 15 - November 20, 2021

Duo show Brigitte Kowanz, Christoph Weber
Vienna, Austria

Shaped light meets poured concrete, language meets form, lines charged with meaning meet broken mass, immaterial radiation meets solid cast stone. When approaching the works of Brigitte Kowanz and Christoph Weber for the first time, the difference could probably not be greater - and yet this selection of works from recent years allows commonalities to emerge. The dialogue between the two artists in the same space leads to surprising observations and potentially insightful paradoxes.

Source : Alexandra Matzner - Collectors Agenda







CHRISTOPH WEBER

SCULPTURE AS HISTORY

July 20 - August 20, 2018

SPPY - Sculpture Project Ping Yao 2018, Ping Yao, China

Group show. Artists: William Anastasi, Francesco Arena, Nina Baier, Joseph Beuys, Tina Braegger, Ulla von Brandenburg, Yona Friedman, Raphael Hefti, Oliver Lafti, Raquel Lejtreger, Bernd Lohaus, Domenico Mangano / Marieke van Rooy, Andreas Pashias, Annie Ratti, Mandla Reuter, Christoph Weber.

Curator: Lorenzo Benedetti

An exhibition that aims to identify sculpture in relationship with its geographic and historical dimensions. The city of Pingyao with its intense antiquity, its cultural load and its hundreds-years identity is the perfect starting point for this new artistic project.

Sculpture as an artistic form that wants to analyze history and create a dialogue between past and future. To investigate the role of sculpture also from the point of view of the different techniques and disciplines. It is no coincidence that a monumental central work balancing between sculpture and architecture is precisely that of a world-renowned architect Yona Friedman.

Sculpture as a narration trying to investigate the complex dynamics that intertwine an overspeeded globalization with a broader perspective of time. Sculpture due to its existential characteristic tends to a dilatation of time. Pingyao thus becomes the ideal stage for this important new project. Its great historical-artistic heritage allows us to look to the future with a trajectory that comes from a distant past mixing to technologies with traditional references. Both side will be analyzed by the artists: from the newest scanning techniques to the typical traditional use of clay of the Pingyao region.

Two different generations of artists are confronted on the themes of contemporary sculpture. The materials used are witnesses of our society. Through technology we can more easily open a dialogue with the ancient. The works present a dialogue between the physical and the conceptual.

Source : Press release



CHRISTOPH WEBER

ON FOLD

January 13. – March 4 .2017

ProjecteSD, Barcelona, Spain

For On Fold, Christoph Weber's second solo exhibition at ProjecteSD, he proposes a new body of sculptures, where the artist's known ability to defy the quality of the materials he works with and his interest in the process-based approach to art are clearly evidenced. Far from being a literal explanation to what the subject of the show is, On Fold, serves as a short, sharp statement to experience Weber's work and his rich exploration of the sculptural possibilities.

The act of folding refers to a humble, simple, gentle action. It also denotes a certain sense of softness, which may seem contraposed to the inherent nature of some of the media used by Weber: concrete, steel, lead. On Fold is precisely about focusing on this antagonistic notion: going against the raw nature of the material to subvert it and move from there putting together what seems impossible to be connected. In a way On Fold is about finding new relations, transforming and finally expanding the idea of sculpture.
Blei (gefalzt), is a work of lead on wood which hangs on the main gallery wall. Two unrolled lead sheets are seamed together resulting in a wavy, uneven metallic surface. The idea of sculpture and its tridimensionality notion is challenged here, as the work may be perfectly approached as a painting.

Source : Press release









CHRISTOPH WEBER

CARTON / PIERRE

April 9 - May 21, .2016

Galerie Jocelyn Wolff, Paris, France

Dear Noel,

Today Christoph Weber arrived at the gallery, along with a new body of work, intended for our upcoming gallery show. I admit I am not only charmed and seduced but excited too: the 11 sculptures are made in one grand gesture, combining the use of chance operations side by side with precise knowledge and calculation of the influence of the length, width and weight on his mixture of concrete. Christoph truly seems to have mastered concrete in its materiality as well as in its particular characteristics. The show with the title Carton/Pierre is sophisticated and playful, synthesizing on materials like steel, felt cardboard and aluminium, introducing them in new relations with the concrete.

You know what carton-pierre is, right? Besides referring to a type of papier mâché that includes a portion of chalk in its paper mix, the term also suggests cheap facade, or backdrop – a Las Vegas. This gap, situated between reality and assumption is what I believe Christoph is actually addressing in his work. He designed a pyramid of vision, for the viewer to experience a feeling of displacement – it is funny, and it works well.

The central heartbeat of our show is a two part concrete sculpture of approx. 500 kg in weight. Both its rectangular single elements tumbled to the ground, lying now, slightly slanted on top of each other, holding and supporting, and revealing their hidden interior to pictorial gorges. The piece which is titled Beton (gestossen) reminds me of the work you own. In contrast to your Untitled (Gegenstück) from 2010, which appears to have been broken apart from a single monolith block but, in fact, was sculpted and moulded in a classical manner, the new piece seems shock frozen. Here, chance has its final play – and to speak with Fiona Liewehr: “displays an innate dichotomy between construction and destruction, violence and tenderness, depression and hope.”

A second, larger-in-scale sculpture divides the corridor between our first and second part of the newly renovated exhibition space. Two standard-sized steel plates (1 x 2 m), placed on the floor as well as upright, in an angle to the wall, as determined by our architecture, initiate the slide of a slab of concrete. As with Beton (gestossen) the concrete seems shock frozen in its sliding. The term “shock frozen” by the way is borrowed from Thomas Trummer. It accentuates perfectly the element of time, so important in Christoph’s thinking and artistic vocabulary as well as with the handling of the works.

I admire the sensuous surface of the steel contrasting with the grey density of the concrete. What a wonderful material concrete is: it may even camouflage and adapt the quality of its associate partners, get all shiny and smooth like Plexiglas as with a 10 cm thick batch of concrete with sharply fringed edges, arched and placed on top of a felt square on a metal pedestal. Christoph poured the concrete on a Plexiglas to be able to slightly bend this sheet and remove it again after curing. The result is breath taking.

Also several batches of concrete shovelled into neat small cardboard boxes are displayed in groups in the entire space that show its rather more sandy rough side. Here too, the two materials, cardboard and concrete, partner up in dialogue.

There is much to experience and to discover, dear Noel, come and see for yourself. The show will be on until May 21st. Christoph’s next two institutional shows are in the Kunstraum Düsseldorf next week and the Kunstverein Leipzig in May.

Let’s speak soon.
All the best, Jocelyn

Source : Press release

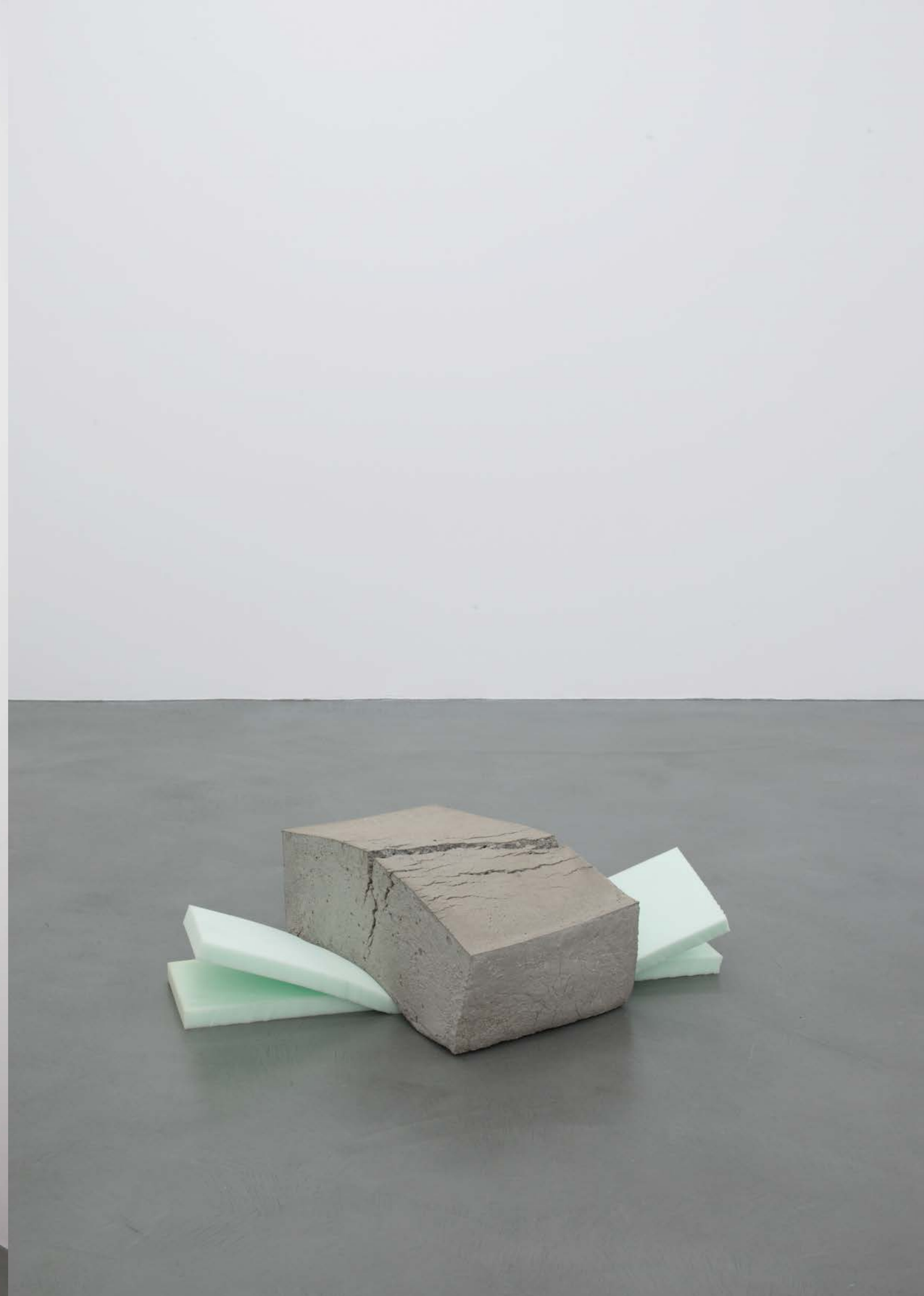












CHRISTOPH WEBER

PASSION

April 11 - May 23, 2015

Galerie Jocelyn Wolff, Paris, France

group show with William Anastasi, Francisco Tropa, Christoph Weber

Centered around *Passion* by William Anastasi, this exhibition offers many lines of thought for themes specific to conceptuel sculpture and drawing: tautology as process at the origin of the work, the perspective, the relationship to materials, accidents and chance.

Working without leaving the «aesthetic prejudice of the moment», be it trying to free oneself from one's own cultural references via an objectivation process is at the heart of William Anastasi's practice. The origin of a serigraphy, *Real Life*, 2000, was re-worked by the artist with pencil and felt pen using his two hands and a set of dice to intervene with one or the other color.

This effort for objectivation also lies at the heart of the series of works produced for the exhibition «Six Sites» at the Dwan Gallery in 1967 to which *Passion* belongs: the photographic print of the space with a scaffold/table is a 10% reduction of the place it is situated, a simple and precise protocol that calls for a redefining of the work each time it is presented in a different context. William Anastasi's work builds itself upon multiple processes, plays with enlargement and reduction, and utilizes text and language.

With *Antipodes*, 2015, Francisco Tropa fixes an axel and two rails into the marble, metaphor for displacement on two continuous parallel lines; here the traditional sculpture material is that involving the ceasing of movement.

The two sculptures, *Not yet titled*, 2015, and *Not Yet Titled*, 2015, proceed from Christoph Weber's systematic research on this material's reaction to folding to the point of breaking, and as a ceasing of movement that is characteristic of the life of the material before it stiffens like a homologon of rock.

Source : Press release





CHRISTOPH WEBER

DAS OBSKURE IM KONKRETEN

May 21 – June 19, 2015

O.T., Vienna, Austria

Selected work :

Christoph Weber, not yet titled, 2015
pinhole camera, stop-motion setup, 165 x 250 x 125 cm
Collaboration with Andreas Duscha






13:52
14:30
13:
14:5

CHRISTOPH WEBER

January 30. – March 14,.2015

Galerie nächts St. Stephan Rosemarie Schwarzwälder, Vienna, Austria

Vienna-based artist Christoph Weber chose the tongue-in-cheek title “Not yet titled” for a concrete floor sculpture gently laid on a steel plate, thus playing with the idea of the moment when something is determined, i.e. takes form. Weber is fascinated by the qualities of concrete; it is “his” material. The artist is drawn to its malleability, its ability to be processed, and its inherent creative potential. He takes full advantage of the process of drying and curing, manipulating the concrete’s form for his sculptures while subjecting it to different forces: laying it on a steel plate, tipping it over, letting it collapse. These movements are always visible in his sculptural bodies. The work becomes a kind of frozen or hardened process.

With their folds and faults, Weber’s sculptures could be (mis)understood as artistic models for tectonic processes, but this would be too one-dimensional a reading for his artistic material. Concrete is inevitably associated with industrial processes used in architecture and is a quintessential example of the promises of Modernism. “Concrete” was also a term used by the “no future” generation of the late 1970s to describe the ossification of bourgeois society. Artistic materials are thus never neutral; their potential to create meaning remains inscribed in the finished objects. Works made of concrete evoke metaphors of violence and power. Weber expands on these associations in the formal processes he initiates – adding decisive moments of vulnerability or fragility, for example – condensing his sculptures into multifaceted metaphors that oscillate between power and impotence, creation and destruction.

In terms of formal characteristics, Weber’s sculptures can be traced back to artistic traditions that had their breakthrough in the exhibition Live in Your Head. When Attitudes Become Form in 1969 in Berne, when the notion of the artwork as an artifact was fundamentally challenged by process-related approaches. This postminimal spirit was recently recaptured in the exhibition Post / Postminimal in the Kunstmuseum St. Gallen in 2014, which brought works from Postminimalism together with sculptures by contemporary artists. Provoking social change and overthrowing an artistic canon are no longer the main concern of today’s artists. They are interested first and foremost in redefining material qualities and subject matter in art. Contemporary artists like Christoph Weber naturally build on the formal research of past artists and combine this with today’s experiences. They create works that develop their own sensitivity while confidently exploring the possibilities of contemporary sculpture. Thomas Trummer calls Weber’s concrete works a kind of a “stress test for the thingliness” that brings something vital to contemporary art – a double perspective that focuses on both material and thematic qualities. The eminently present-day aspect of Weber’s artistic works is thus founded on the interconnectedness of these qualities. While his sculptural bodies address their own material foundations, they also serve as metaphors for the human condition in a world that Gerhard Polt so poignantly describes as a “paradise of colorful concrete.”

Source : Press release by Konrad Bitterli «CHRISTOPH WEBER’S SCULPTURAL BODIES»









CHRISTOPH WEBER

POST / POSTMINIMAL
DIE SAMMLUNG ROLF RICKE IM DIALOG MIT ZEITGENÖSSISCHEN KUNSTSCHAFFENDEN

1 February – 18 May 2014

Kunstmuseum St.Gallen, Switzerland

Group show curated by Konrad Bitterli

[...]

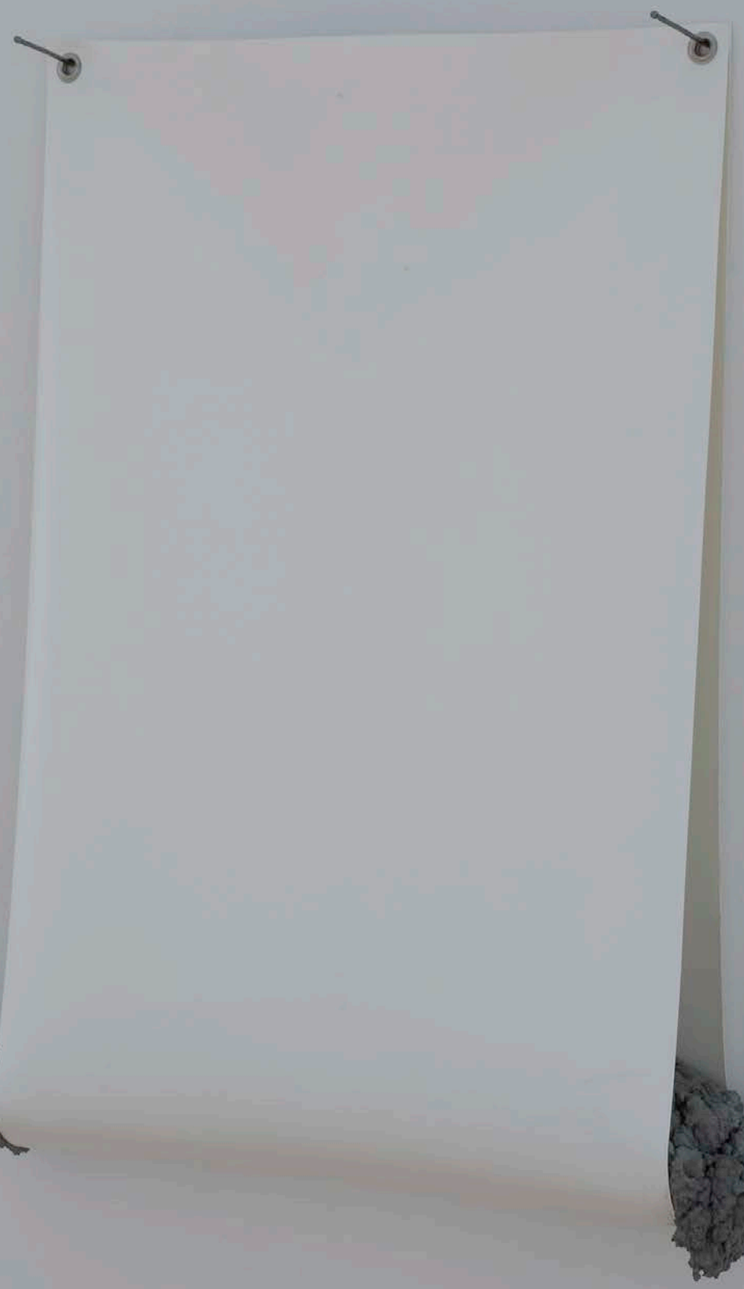
Amassed over decades, the Rolf Ricke collection was acquired jointly in an unprecedented effort by the Kunstmuseum St. Gallen, the Kunstmuseum Liechtenstein and the Museum für Moderne Kunst (MMK) Frankfurt. And so the museum in St.Gallen possesses an important group of works of postminimalist art, which can now be shown together for the first time, complemented by curated loans from private and public collections, as well as by works by St. Gallen-based artist, Roman Signer, who took important inspiration for his own work from Harald Szeemann's Live in Your Head. Yet in the spirit of former gallerist, Rolf Ricke, the primary focus of the exhibition Post / Postminimal is not on what today is generally a heroically glorified past, but instead offers a wider perspective with a deliberate concentration on the present and future.

For Post / Postminimal, the Kunstmuseum St.Gallen has invited a number of contemporary artists, all of whom were born after the epochal 1969 exhibitions and whose works nonetheless take the sculptural possibilities of the late 1960s and 1970s and redefine them for the present. This may very well serve as an indicator of the groundbreaking formal achievements made in sculpture and how dynamically they reverberate today. In contrast, contemporary art is less concerned with moving beyond a conventional artistic canon than with widening it in terms of content and materials. Artistic approaches no longer need to define themselves as bold gestures or radical breaks with tradition, but instead build very naturally and accordingly easily on the formal research of previous generations, linking it with other artistic experiences and creating works informed by their own unique sensibility.

The treatment of historical positions ranges from a deepening of the process-oriented approach through the use of modern materials and contemporary techniques (Raphael Hefti, Kilian Rüthemann, Christoph Weber), to thematic or poetic enrichment of the often self-referential formal compositions of former periods (Katinka Bock, Mariana Castillo Deball, Thea Djordjaze), all the way to the ironically truncated quote, which cleverly puts the heroic gestures of past departures in the realm of the absurd (FAMED). And so Post / Postminimal presents a generation-spanning, broad discourse on the rediscovery of sculpture in contemporary art: Nine exciting Generation X - Z artists meet seven prominent figures who influenced today's sculpture – with the difference that the formal and/or thematic approaches not only connect and permeate the work of the individual artists, becoming receptive not only to art history, but also in equal measure to the world. [...]

Source : Press release (excerpt)







CHRISTOPH WEBER

10, 25, 80

May 8 - July 27, 2012

ProjecteSD, Barcelona, Spain

A preference for simple, industrial, raw materials and an intense interaction with their physical properties are among the aspects commonly found in the work by Christoph Weber (*1974, Vienna). His work brings into play a reflection on idea, process and method. His conceptual research is expressed mainly through sculpture. Reminiscent of the Arte Povera and Minimalism tradition, ranging from massive to fragile, all of Weber's presentations bear a sensual, almost organic elegance.

10, 25, 80, Weber's first solo exhibition at ProjecteSD, brings together a selection of seven new sculptures, all produced with and through one medium: concrete. Weber's use and choice of this material defies its primary qualities, namely its roughness, rigidity and its symbolic power linked to the industrialization of the past century. The title of the show is a direct yet coded reference, which refers to the material and to the proportions of its components: water, cement and sand. A straightforward statement and a nice link to the first work Weber presented at ProjecteSD Untitled (Base line).*

10, 25, 80 clearly embodies the working methods of the artist, his ability to transform, with refined moulding, imprinting techniques, and sets a space where through repetition, construction, deconstruction, and contextual displacements through the transfer of materials, Weber takes us to what he himself called «methodological retracing", a possible definition of how he views his art, where a number of elements fuse to create a whole in which his conceptual analysis, is brought into a perceptible form by the artistic process.

A constellation of six sculptures are displayed in the main exhibition space. Linear constructions are combined with bent shapes, single elements with sculptural doubles. Not to be titled (graues holz) [grey wood] is a lose arrangement of eleven planks of different sizes where the skin of wood is transferred onto the concrete element. Composed as in a found, maybe abandoned construction site, the sculptural ensemble seems to want to preserve a certain quality from decaying. Artificial becomes natural in Weber's hands. Beton (gehoben) (concrete lifted) is suspended in the left side of the main space. A piece of white tarpaulin carefully nesting a lump of raw concrete in an almost inseparable, symbiotic association. This work is directly related to Beton (gerollt) (concrete rolled), shown at the entrance space of the gallery, another elegant folded piece of white tarpaulin embracing an amorphous mass of concrete. Both works are references to the act of working with the material, resulting from the physical interaction between the cloth and the fluid blend of materials.

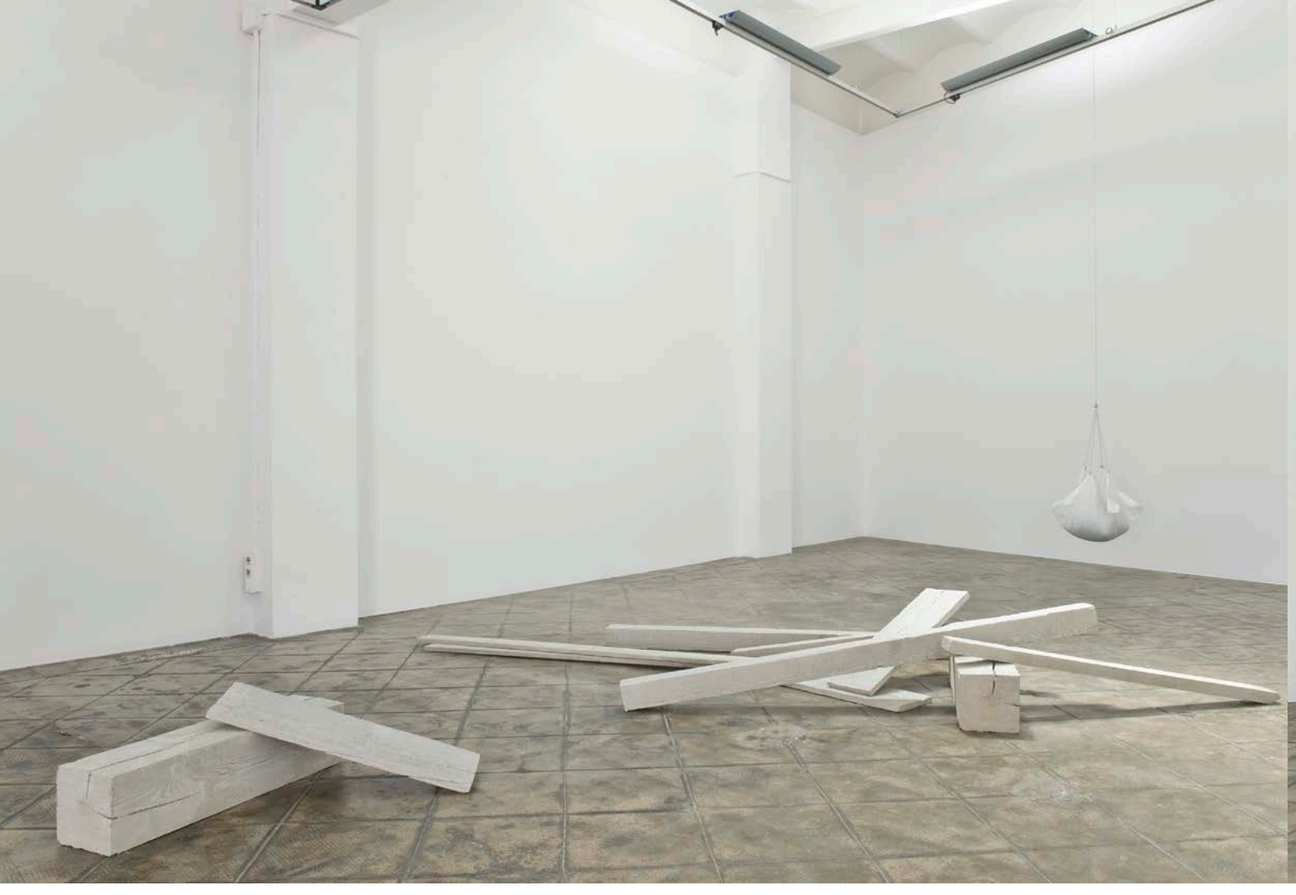
[...]

Weber's exhibition is an striking combination of construction and deconstruction, where a sense of the ephemeral paradoxically emerges out of the solidness of his objects. In this sense, the quote by El Lissitzky seems to work well as a closing statement: «every form is a frozen snapshot of the process. And the artwork is a stop on the path of becoming, and never just a static goal».

*Untitled (Base Line) was part of the exhibition Reception: Pieter Vermeersch hosts… shown at ProjecteSD in 2009. The work can be seen as a materialized construction of a line. Three raw elements, water, concrete and wood, blend to create an abstract, organic composition.

Source : Press release (excerpt)















CHRISTOPH WEBER

Solo Show
January 14 - March 10, 2012

Galerie Jocelyn Wolff, Paris, France

As Christoph Weber once stated in an interview, he is “interested solely in concepts”. Be that as it may, the Austrian artist cannot be categorised as a conceptualist or classic conceptual artist. Rather, one might add, Weber is interested in transposing concepts, in a “methodological retracing” - as he himself defines his art strategy. Point of departure for his deliberations is not the creation of a non-derivative signature style, or stamping his work with an unmistakable hallmark, or focusing on one particular medium, but searching rather for a certain technique for their rendition and for criteria to determine why a particular artistic method must be used. He looks for that point in his works where a number of elements merge to form a whole in which his conceptual analysis, the idea behind an object is brought into the sensually perceptible form by the artistic process. Much like his historical antecedents in Minimal Art, Conceptual Art and Contextual Art, Christoph Weber is interested in investigating and shifting traditional mindsets and ways of seeing. He questions realities and systems of classification, institutional frameworks and their forms of representation, along with the moveable commodity presented by the traditional artwork.

Thus for instance an underlying idea in Minimal Art – the unbending claim to reality that sees the artwork not as the bearer of preconceived ideas but simply as the expression of its own self – undergoes a radical turn in Weber’s work. Instead of being totally specified from the outset, the material together with its own physical properties and the manufacturing process determine the form of his works. “When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art”, wrote Sol Lewitt in 1967. By contrast, in Weber’s work concept and manufacturing process exist side by side on equal terms, with “chance” being allowed for and “deterioration” or change over time intended. While Weber has previously turned to materials like wax, papier maché, aluminium or synthetics, in his fourth solo show at Galerie Jocelyn Wolff he has solely employed concrete, which fits exceptionally well to his artistic strategy as a result of both of its symbolic power and its singular constitution. As a form of artificial stone, concrete undergoes various states, from fluid to rigid, and thus allows itself not only to be cast in a predetermined form, but also to be worked sculpturally once it has hardened – either by additative processes that add supplementary material, or by the subtractive means of removing material A particularly striking amalgam of construction and deconstruction can be seen in Weber’s Untitled (Gegenstück) [= Untitled (Counterpart)]. Two massive, monolithic concrete slabs, divided from one another by a slender crack, force themselves into the path of the visitor entering the gallery. Viewed from the rear, the crack reveals a major breakage site at the bottom. The one block is missing an enormous corner, while its counterpart has an addition that is so identical it reveals the artifice involved: one block was shaped precisely as that, then worked over in an arduous and performative act of destruction, before faithfully casting the resulting lacuna with silicon and adding its form to the second block. An act of rationally calculable construction has followed on from one of physical destruction that was the basic requisite for further construction. Central here is not a manifestation striving for depersonalised objectivity, but a facticity that themes artistic categories such as processuality, material, constitution and the physical presence of the “material” in space. In keeping with this, two seven-metre-long Bündel (=bundles) of rebars, which the concrete has wound round with almost organic elegance, interlock the two rooms of the gallery and appear to defy not only the customary ways in which we envisage the purposeful and functional use of the materials, but also the force of gravity. Seemingly fragile by comparison is the sheet of concrete with its irregular upward twist (“bent inversion”) in the second gallery space, which appears to hover above the floor like a see-saw. While the gravel mixed into the concrete is clearly visible on its rough side, its extremely smooth and shiny lower face reveals the artificiality of the material.

Source : Exhibition text by Fiona Liewehr, translation : Malcolm Green.








MARCH 10, 2012
TO SATURDAY
BY APPOINTMENT



CHRISTOPH WEBER

LOOSE CONCRETE

June 25 - August 21, 2010

Galerie Nachst St. Stephan Rosemarie Schwarzwalder, Vienna, Austria

In Christoph Weber's most recent work concrete is a basic element of his primary sculptural gesture. To him the symbolic energy and the nature of this material are of immanent importance; through concrete the act itself of working with the material emerges as a performative aspect.

Destructivity exists in Weber's work in a complex interrelationship with construction and materiality. In his exhibition loose concrete he also prominently employs a second material: clay. Weber hurls clay at the long wall of the gallery, inscribes the kinetic energy into the material, and as a wall mural (genre) makes reference to the sometimes ten-meter-high concrete wall in Jerusalem that as a barrier only displaces the aggression it pretends to prevent.

The series of pairs of concrete slabs, from which a corner of one has been removed and incorporated "onto" the other, makes the traces of aggression visible in the material in an entirely different way. By contrast, Untitled (Base) deals with the very process of the formation of concrete. For this, a formwork will be set up on the ground outside the exhibition. Water will then be poured around the inside edges of this mold into which a mixture of cement and sand has been packed. For the opening of the exhibition the mixture along the edges will have set, forming a fragile concrete square.

The series Petroglyphen (petroglyphs) represents the pictorial approach in Weber's work. By scratching away the surface of the wall, Weber produces silhouettes of people before the concrete barrier. Man's helplessness in the face of the size and power of the concrete sections of wall become emotionally perceptible.

Another more graphic approach can be seen in Weber's Betonsprayungen (concrete sprayings), in which he uses a squirt bottle to "draw" Bauhaus buildings in Tel Aviv into a mixture of sand and cement. This work expresses the architecturally constructive and positively connoted use of concrete.

The Tonzeichnungen (clay drawings), in which Weber uses a needle to scratch scenes into wet clay, address the subject of attacks and military operations by both sides in the Middle East conflict. The clay slabs hang on the wall inside white metal cabinets, which are opened only for a brief viewing to prevent the clay from drying out. Each cabinet shows Israeli and Palestinian events and the victims of the reciprocal production of violence.

CHRISTOPH WEBER, born in Vienna in 1974, 1997/02 studied at the Hochschule für Grafik und Buchkunst, Leipzig, 2002/05 Master class with Astrid Klein (HGB), 2000/01 Academy of Fine Arts, Vienna (Renée Green), 2002/03 Kunstakademie Düsseldorf (Georg Herold), among others. 2008 Visual Arts Grant, Federal Ministry for Education, Arts and Culture, Vienna, 2010 Artist in Residence, International Studio and Curatorial Program (ISCP), New York City.

Exhibitions (selection): 2010 Vleeshal, Middelburg, Netherlands; Arrivals and Departures, Fondo Mole Vanvitelliana, Ancona, Italy; 2009 Antirepresentationalism, Koch Oberhuber Wolff, Berlin; 2008 BAWAG Contemporary, Vienna; Galerie Jocelyn Wolff, Paris; 2007 Neue Galerie, Studio, Graz; Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (LOGIN). Current exhibition "in:system", Ulmerfeld Castle near Amstetten, until August 1, 2010

Source : press release













CHRISTOPH WEBER

PIETER VERMEERSCH HOSTS...
THREE ARTISTS FROM GALERIE WOLFF

December 17, 2009 - January 30, 2010

ProjecteSD, Barcelona, Spain

Group show with Pieter Vermeersch with Katinka Bock, Miriam Cahn, Guillaume Leblon and Christoph Weber

Space and architecture are essential elements in Pieter Vermeersch's work. Although his work is often purely abstract, it is an abstraction of something real and physical. In a way, light, colour, paint and space are not just the mediums of his work but the subjects as well.

For his third exhibition at ProjecteSD, Reception: Pieter Vermeersch hosts..., Vermeersch will transfom the entire exhibition space of the gallery with a vast 'wall painting' single coloured, shifting in an imperceptible gradient from 0% of the colour through to 100%, from white to black in a progression of 72 grey tones. This new graduated surface redefines the way the space is perceived, inserting a new volume and thus giving dimension to the exhibition room. In front of this enveloping mural work, the observer is confronted with the idea of moving within and through painting as opposed to passively observing it. This wall gradation holds at the same time a combination of two new paintings, oil on canvas, in a configuration where space, architecture colour and light subtly merge and intersect.

The installation proposed by Vermeersch is conceived as a autonomous piece but for this specific occasion it is envisaged to also act as a framework, a vessel to host and present sculptural and painting works by four other artists: Katinka Bock, Miriam Cahn, Guillaume Leblon and Christoph Weber.

Notions as space, materiality, temporariness, process and confrontation emerge in the exhibition. Another aspect of the show is all artists' approach to media and materials. Working with a range of different materials, techniques and forms, each artist uses them with formal precision as well as contextual consistency.

With resonances on the Arte Povera and Minimalism tradition, three sculptural works by Katinka Bock, Guillaume Leblon and Christoph Weber are laid out in the exhibition space. The city, the landscape, the territory and the exhibition space are at the heart of Katinka Bock's artistic practise. In Stadt am Fluss (City with river), 2009, the artist merges found objects belonging to a domestic environment to construct a poetic sketched sculptural view of a possible cityscape crossed by a river. In Christoph Weber's sculpture, Untitled (Base line), 2009, the idea of a landscape is also evoked. Attached to the main wall of the gallery space, the work is seen by the artist as a materialized construction of a line. Three raw elements, water, concrete and wood blend to create an abstract, organic composition. The sculpture can also be read as a tridimensional drawing. Guillaume Leblon's piece Double Puits (double well), 2008, is an arrangement of hand-made raw clay bricks which create a sort of double well. First shown at Leblon´s solo show at the CGAC, Double Puits shows a functionless object, of illogical dimensions, where anthitetic notions such as function and decorative element are confronted and a tense relationship between object and model is established. The work is also a reference to a constructive element associated to a particular landscape. The rawness of the materials used, connects with Bock and Weber's pieces. Its austerity and elegance with Vermeersch's painting works.

[...]

Source : Press release (excerpt)





CHRISTOPH WEBER

ÉTÉ 2009

June 3 - July 18, 2009

Galerie Jocelyn Wolff, Paris, France

For its summer exhibition, Eté 2009, made in partnership with the Gallery ProjecteSD (Barcelona), Galerie Jocelyn Wolff is presenting a group of works that focus on the idea of the beginnings of the shape, form, image. Whether it is about making the simplistic, “intial” gesture (Guillaume Leblon) or starting with a natural element that creates a landscape drawing itself (Isa Melsheimer), each of the works presented retains its reserved nature from the moment the initial gesture was made. These works are brought together conceptually through their claim for the completion principle, their performative character, and also by their form of immediacy.

Source : Press release



CHRISTOPH WEBER

December 3, 2008 - January 6, 2009

BAWAG Contemporary, Vienna, Austria

Selected works by Christoph Weber :

Stack, 2008
19 aluminum plates, 49 x 66 cm

Grid, 2008
aluminium plates, 49 x 66 cm, edition of 4

Heap, 2008
16 aluminium plates, 49 x 66 cm each

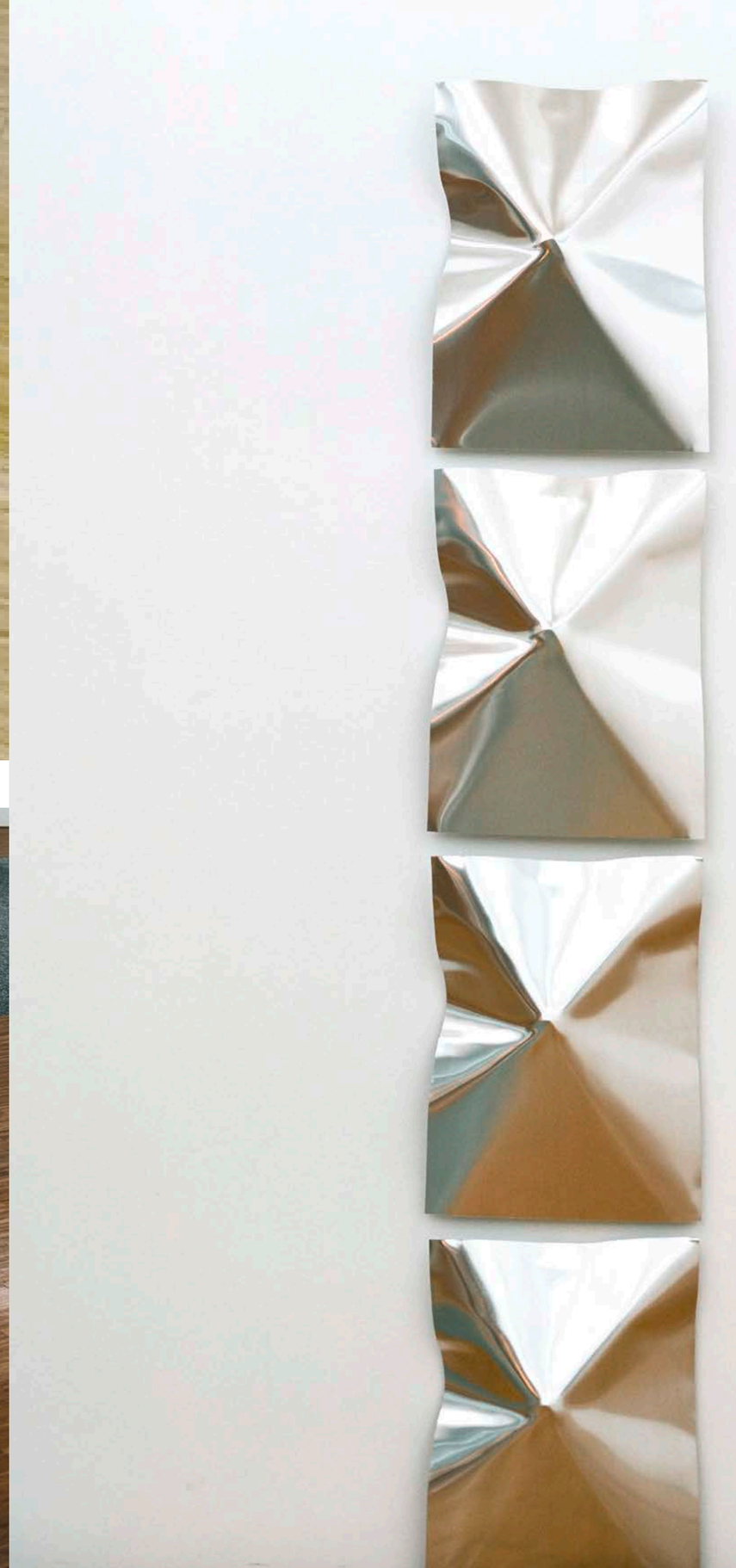
Untitled (Ramponeau), 2008
37 papier-maché cobble-stones, 12 x 13 x 15 cm each cobble-stone











CHRISTOPH WEBER

March 25 - May 3, 2008

Galerie Jocelyn Wolff, Paris, France

For his new solo show at galerie Jocelyn Wolff, Christoph Weber is presenting two new works that were created onsite. During two weeks, Christoph Weber used the gallery space as an art studio.

The first installation is composed of a group of 7 doors, each which has the upper section broken in a violent, yet identical manner. Six of the doors are exact duplicates of the original.

In the gallery, the arrangement of the doors demarcate two different spaces, an outside and inside space. From the outside space, the original door can be viewed from the side from which it has been violently broken. It has a large hole, apparently made from an axe. The viewer can look through the hole in the door and see a space inside, which is almost completely closed. Here all the damaged doors are visible; each bears identical breaches and fragments.

Entitled Trauma this work demonstrates the motif of repetition in a completely Freudian acceptance: when a traumatism affects the psyche and it cannot be progressively dissolved, a conflict arises between the conscious and the unconscious. This conflict manifests itself by repeating the trauma again and again. Christoph Weber's installation can be seen as recreating the space of the aggressor and of the victim, or rather the victim's psyche, where the repeated motifs, the same breaches (traumas) occur as if in a closed in a time-loop.

Within the closed space, Christoph Weber's installation has something uncanny about it. In real life, when events or blows or accidents do reoccur, they can never take the same shape. Each irruption in the real is unique. It is only by moulding and casting (with silicone) that an identical repetition can occur.

Christoph Weber's other installation Untitled (Ramponeau) develops the concept of the "semi-authentic" (Christoph Weber). In his work, Christoph Weber often works with moments of crisis when the civil society, storm into the field of politics. For example, his sculpture entitled, The First Minutes of October, 2007 analyzes the first two minutes of the film October (1927) by Sergeï Eisenstein, which focuses on the decapitation of the statue of Tsar Alexandre III.

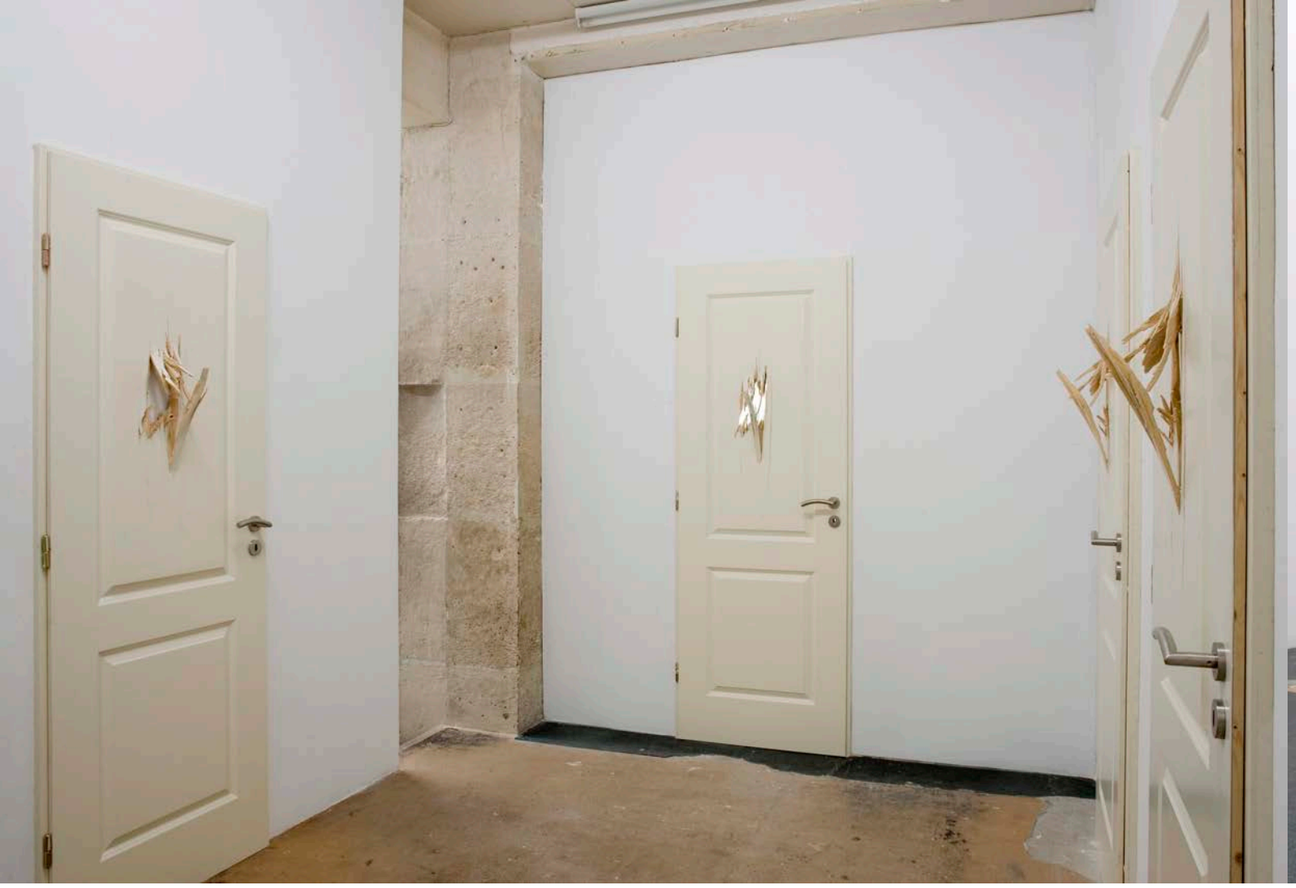
For this new work, Christoph Weber took a cobblestone from the location of the last barricade of the Commune of Paris in 1871 (Ramponeau street, Paris 20). Using it as an original, he casted others in paper mache. The multiplication of the produced cobblestones has a paradoxical effect: on the one hand, this type of repetition tends to empty the original and exhausts the indexed dimension of the historical event; on the other hand, the stones can carry the value of historical confirmation.

This paradox becomes even more manifest when we learn that Christoph Weber fabricated the cobblestones with a paper mache exclusively made from books that predate the Commune, i.e. from a time when other scenarios could have possibly written history. In their materiality, these schizophrenic objects carry the potential of multiple unwritten scenarios, yet their shape evokes a specific historical event that followed.

Together, these two installations by Christoph Weber provoke an impossible scenario, suggesting cause and effect, which turns out to be absurd. Through these works, Christoph Weber also reveals another aspect of his thinking about production of shapes in relationship to history, cinema and psychoanalysis.

Source : Press release











CHRISTOPH WEBER

SILENT DISBELIEF

June 1 - July 8, 2007

Neue Galerie Graz, Graz, Austria

The exhibition at the Neue Galerie consists of three parts: the point of departure of the first project The First Minutes of October, 2007, is the 1927 film October (a.k.a. Ten Days that Shook the World) by the constructivist director Sergei Eisenstein, a film commissioned by Stalin about the October Revolution of 1917. Weber re-edits the first scene, which shows the statue of Tsar Alexander III being toppled. The statue was erected in Moscow in 1912, where it stood until it was removed in 1921. The film, however, suggests that this scene took place in St. Petersburg, although it was filmed at the actual location in 1927. For the film, the statue had to be reconstructed out of paper-mâché. This particular scene became famous for its powerful camerawork and distinctive editing. Weber analyzes each frame in detail, focuses on the perspectives taken, and methodically transfers the constants to a CAD drawing (Computer Aided Design), carefully making sure he maintains the right distances to the central shooting motif. This is then transferred to iron plates, which are mounted on the wall as a heavy, three-dimensional star-shaped sculpture. Without touching on the content of the film scene, Weber transforms a sequence that progresses through time into the hard material of iron, from which incidentally Tatlin's tower was to be constructed; at the same time it stands for assertiveness, but also for force. Parallel to the intended reception aesthetics, the artist peels away the system to reveal the star inherent within. Emerging from the existing matrix, it makes reference to the communist-constructivist star and thus to the utopia of socialism.

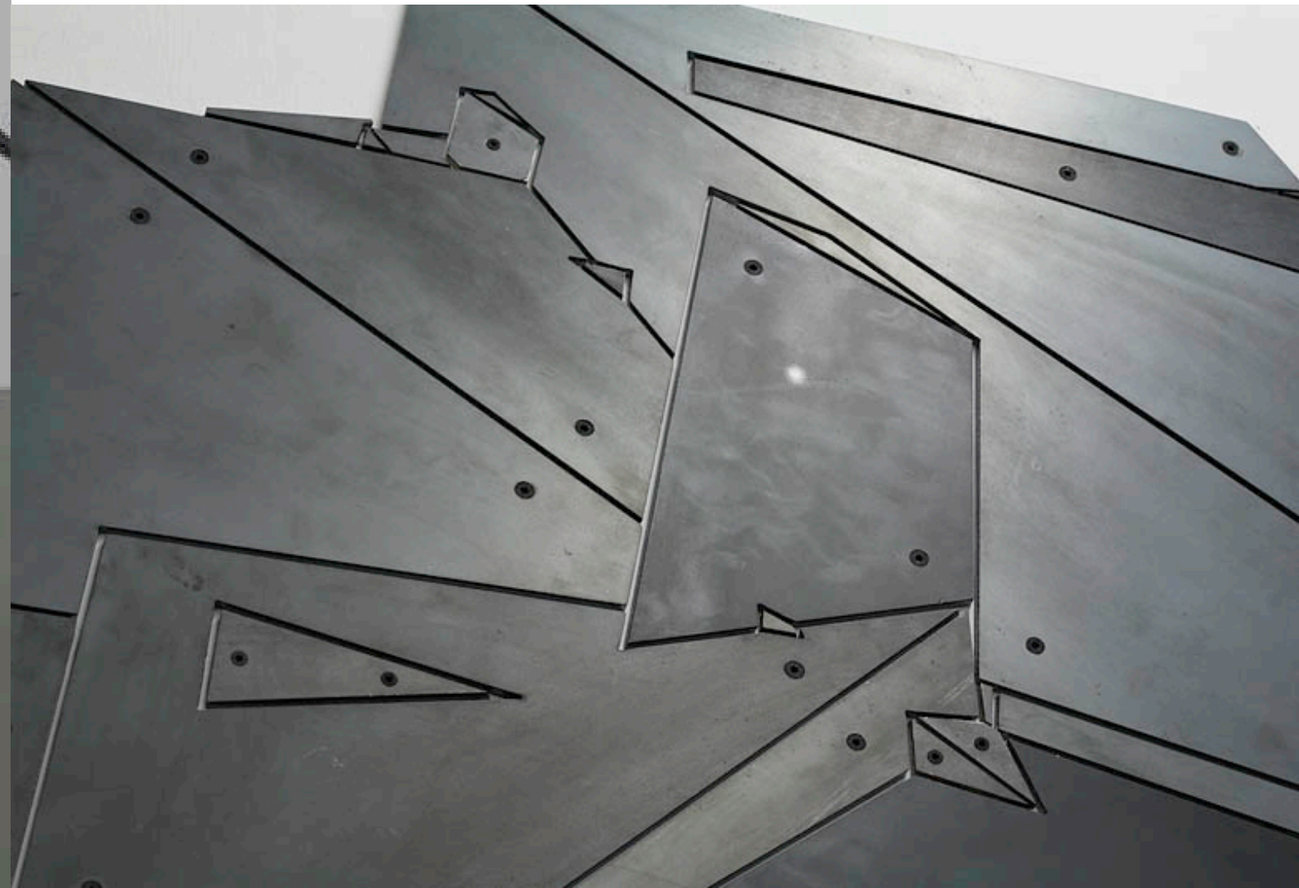
Weber erases and empties filmic reality on the one hand and at the same time formulates the symbolic infusion of energy derived from the aesthetics of the image conveyed in the film. Questioning the conditions contextually infuses the documented event at the historically real location with energy and gives it new meaning, questioning as well as confusing the decoding process.

Source : Press release









CHRISTOPH WEBER

OBJETS EXTERNES (EXTERNAL OBJECTS)

September 9 - October 29, 2005

Galerie Jocelyn Wolff, Paris, France

The Gallery Jocelyn Wolff is pleased to present Christoph Weber's Objets Externes - the Viennese artist's second solo exhibition in Paris. With his new objects, the artist continues to address themes and questions that already held a central position in his previous works: a methodical blending of classical and conceptual object discourses and the transferal of the liminal areas of architecture into sculpture. Where previously it was mainly utopian constructive and visually deconstructive moments that filtered into a materialisation of drawing, the objects presented in this exhibition deal with the material surface of architecture. Their shape reproduced, cast in wax and then forged into hermetic objects, these textures from public space enter the space of the gallery. The surfaces stolen from the external environment function primarily as cut-outs from 'local realities', only to be forced into previously non-existent dimensions. As bounded objects Christoph Weber's new works are both self-referential and references bearing the stamp of reality – oscillating between the two opposing poles of what constitutes an object.

Christoph Weber was born in Vienna in 1974. He studied Sculpture at the Academy of Visual Arts, Leipzig (Master student under Prof. Astrid Klein) and at the Düsseldorf Art Academy (Prof. Georg Herold) as well as Conceptual Art at the Academy of Fine Arts Vienna (class of Renée Green). His 2003 residency at the ISCP in New York was followed by exhibitions at the NGBK in Berlin, the art space Display in Prague (Solo Exhibition) and at Kunstraum b/2 in Leipzig. Christoph Weber lives and works in Vienna.

Source : Press release







CHRISTOPH WEBER

STAGNATION

February 20 - March 13, 2004

Galerie Jocelyn Wolff, Paris, France

Galerie Jocelyn Wolff has the pleasure of presenting Christoph Weber's first solo show.

The exhibition Stagnation is elaborated as a proposal for conceptual and performative sculpture. Artistic action (Kunstleriches Handeln), architectural design and the deconstructive potential of materiality are inscribed in the space of Galerie Jocelyn Wolff.

The Carbon Drawings are three-dimensional outlines. Drawings as actions in space, which materialize themselves as black, fragile, linear constructions made of resin reinforced carbon fibers. They appear again as utopian sketches in Christoph Weber's photographic work: the fine lines formulate architectural forms, set into urban situations by means of digital montage.

In his In-Wall Drawings Christoph Weber questions this act of planing. The stilistic and formal vocabulary, characteristic for architectural drawings, is turned against itself regarding Webers way of realization. By cutting thin lines into the wall he destructs the surface of the gallery

A new series of sculptures eventually give the hint to the media-critical source of his artistic practice: the ongoing reproduction of catastrophies is turned into a primary sculptural gesture.

With a very pragmatic approach, he develops a fictional space where reality is in a dialectic relation with the perpetual quest for longing and progress that modernity emphasized.

Source : Press release







GALERIE JOCELYN WOLFF
43, rue de la Commune de Paris
KOMUNUMA
93230 ROMAINVILLE
INFO@GALERIEWOLFF.COM
T + 33 1 42 03 05 65
WWW.GALERIEWOLFF.COM