

(...) With his insistence on temporariness, changeability and incompleteness Meier is not preaching to the converted as the production of finished and unalterable work has never ceased. What applies to the inclusion of the viewer is similar for performativity. As theatricality, and subsequently performativity, is "not a quality of particular kinds of art to be criticised or affirmed but a structural characteristic of all art"¹⁾, a *performance* is — put very briefly — the intensification and so a visual manifestation of this latent performativity in an artistic concept. Meier is planning to make a film during and for his graduation presentation, a film shot before an audience and in one take. Even though it is doubtful that something "incapable of interpretation"²⁾ will result, in doing so he is engaging with what it is that defines performances, for instance a temporally defined existence or non-repeatability. At the same time, recording the action — which becomes the subject of an image through a mirrored wall — shows that performances have the potential to go well beyond those points discussed here.

Christoph Bruckner

(Excerpt from the text *Verb Sculpture. On the artistic practice of Christoph Meier* by C. Bruckner, 2009)

¹⁾ Juliane Rebentisch: 'Der Auftritt des minimalistischen Objekts, die Performanz des Betrachters und die ethisch-ästhetischen Folgen', in: Jens Kertscher and Dieter Mersch (Eds.): *Performativität und Praxis*; Wilhelm Fink Verlag, Munich 2003, p.115. Here in translation.

²⁾ Dieter Mersch: 'Life-Acts. Die Kunst des Performativen und die Performativität der Künste', in: Gerhard Johann Lischka and Peter Weibel (Eds.): *ACT! Handlungsformen in Kunst und Politik*; Benteli Verlag, Bern 2004, p.57. Here in translation.