

Installation view *Lebt und arbeitet in Wien:* Christoph Meier, *Untitled (C#2)*, 2026, Kunsthalle Wien Museumsquartier 2026

Christoph Meier

b. 1980, Vienna, Austria

Christoph Meier's practice is one grounded in acts of refusal. To withhold the title, to forego the explanatory frame, is to preserve a kind of porosity of the work that allows it to absorb and reflect rather than project and declare. His abstract formal system operates as a responsive structure, one that takes on colouration from its surroundings: the particular acoustics of a room, the institutional weight of a space, the social choreography of bodies moving through. The work doesn't arrive complete; it completes itself differently each time, activated by what – and who – it encounters.

Meaning in Meier's works accumulates laterally, through adjacency. Objects find themselves in each other's company through a logic of coexistence, rather than narrative sequence. Sculptural forms made from repurposed industrial materials – perforated metals and folded sheets – waver between states: open and closed, functional and spatial, minimal and layered. These works refuse to settle into singular readings, their meaning contingent on the conditions of encounter. Like musicians improvising together, each element maintains autonomy while contributing to a collective whole, in which the intervals matter as much as the forms themselves.

There's an architectural logic at work, one that reads space as social structure. Meier's interventions metabolise institutional contexts, allowing constraints to become generative parameters. A spatial grid might restrict movement while expanding the field of vision; an intervening structure might question the dominant logic of a room by proposing an alternate spatial presence. For Meier, the exhibition space functions as a site of negotiation, in which our assumptions about what we believe to encounter are fundamentally shifted.

Perforated surfaces create optical phenomena that ripple through the body, engaging perception at multiple registers – from expressionist to impressionist, from affirmative to responsive. Sound enters as both subject and medium, extending this investigation of presence and absence, negotiating thresholds from mirror to portal, from silent object to sonorous event, from what blends into surroundings to what suddenly demands attention. This intermediary state, this minimum of detachment between the known and unknown, is where the practice sustains itself, where it remains alive. The social dimension emerges as the fundamental condition of the work's existence, shaping not just objects but their contexts of presentation, understanding that artistic work generates social space rather than simply occupying it.

Perhaps what seems to define the practice is this: making room for resonance to arise simultaneously, without reconciliation. The work offers itself as platform, as stage, as carrier of meaning open to dialogue. It searches for intermediate forms that accentuate space while questioning it, that uncouple from what they are to discover – together with whoever arrives – what they might be. Conceptual yet grounded, procedural yet adaptive, the practice sustains itself through what it doesn't resolve.

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