

# CHRISTOPHER WEBER

JOCELYN WOLFF - PARIS



For his fourth solo show at Jocelyn Wolff, Christoph Weber has employed mainly concrete. The central piece of the exhibition, *Untitled (Gegenstück)* (Untitled [Counterpart], 2012) obstructs our way as soon as we enter the gallery space. This piece is made out of two concrete blocks split by a slender crack revealing a major breakage at one end. One block is missing a corner, while its counterpart has an addition identical to the missing corner.

Weber is always “interested solely in concepts,” and he recognizes that there is an “abstract expressionist” dimension to this piece — an aggressive symbol of separation, fracture or conflict. He is working “against concrete, to dominate it,” in revenge for the negative associations he has with it.

to the artist, the material itself is sometimes the starting point, but it does not prevail, even though its symbolic meaning (as a man-made expression of power with all its political implications) might seem pervasive. It is the process and the way he treats the material that matters — an exploration of the conceptual goal of “finding a perfect balance between the material/method and the idea.”

By placing his weighty concrete objects in the space — hanging them on the wall or resting them carefully on the floor — Weber reveals his interest in showing the force of gravity. Counter to comparisons with minimal art, elements of chance and remission of control are introduced by concrete’s inherent instability and vulnerability to material change. The notion of fragility can also be seen in the meticulousness of *Bündel* (Bundles, 2012), with its seven-meter-long rebars wound by cement-covered cloth; in the simplicity of *Unfold* (2011), made up of two planks, one a concrete impression of its wooden mate; or in *Bent Inversion* (2012), a sheet of concrete with an irregular upward twist.

Ultimately the show is a combination of slightly narrative abstract-conceptual pieces that persuasively revisit the vocabularies of arte povera and process art.

**Timothée Chaillou**

(Translated from French by Natalie Estève)

CHRISTOPH WEBER, *Not yet titled*, 2012. Concrete, foil, 82 x 58 x 11 cm. Courtesy Jocelyn Wolff, Paris.  
Photo: François Doury.