

Christoph Weber

Vulnerable Bodies

Solo Exhibition
Les Moulins de Paillard
France
2025

les moulins de paillard présentent

Vulnerable Bodies

Ces pratiques de démolition, de cassage, de caillassage, de saccage et de concassage sont au cœur du brutalisme dans son acception politique [...] Propulsées à la fois par les vieilles machines et par les technologies computationnelles les plus avancées, elles sont profondément futuristes et pèseront d'un poids singulier sur le devenir de la Terre. Elles ont une dimension à la fois géologique, moléculaire et neurologique.

These practices of demolition, breaking, stone throwing, ransacking, and crushing lie at the core of brutalism in its political meaning [...] Driven simultaneously by old machines and by the most advanced computational technologies, they are profoundly futurist and have come to bear a singular weight on the Earth's future. They have a geological, molecular, and neurological dimension.

extrait de *Brutalisme* - Achille Mbembe

Cette exposition est soutenue par le Ministère fédéral autrichien des arts, de la culture, de la fonction publique et des sports ainsi que Phileas the Austrian Office for Contemporary Art.



www.moulinspaillard.com 06 80 23 25 64 / 06 20 21 49 89

image : Christoph Weber. Courtesy de l'artiste et Galerie Jocelyn Wolff.

Christoph Weber

26 avril - 21 septembre 2025

vernissage le 26 avril à 18h

Directeurs Artistiques
Shelly De Vito et James Porter

les moulins de paillard
psl • loir en vallée 72

Poncé sur le Loir se situe près de Vendôme dans la Vallée du Loir, entre Tours et Le Mans, à 194 km de Paris.

Les Moulins de Paillard - un Atelier de Fabrique Artistique soutenu par le Ministère de la Culture-Direction régionale des affaires culturelles, du Département de la Sarthe et de la Communauté de communes Loir-Lucé-Bercé.



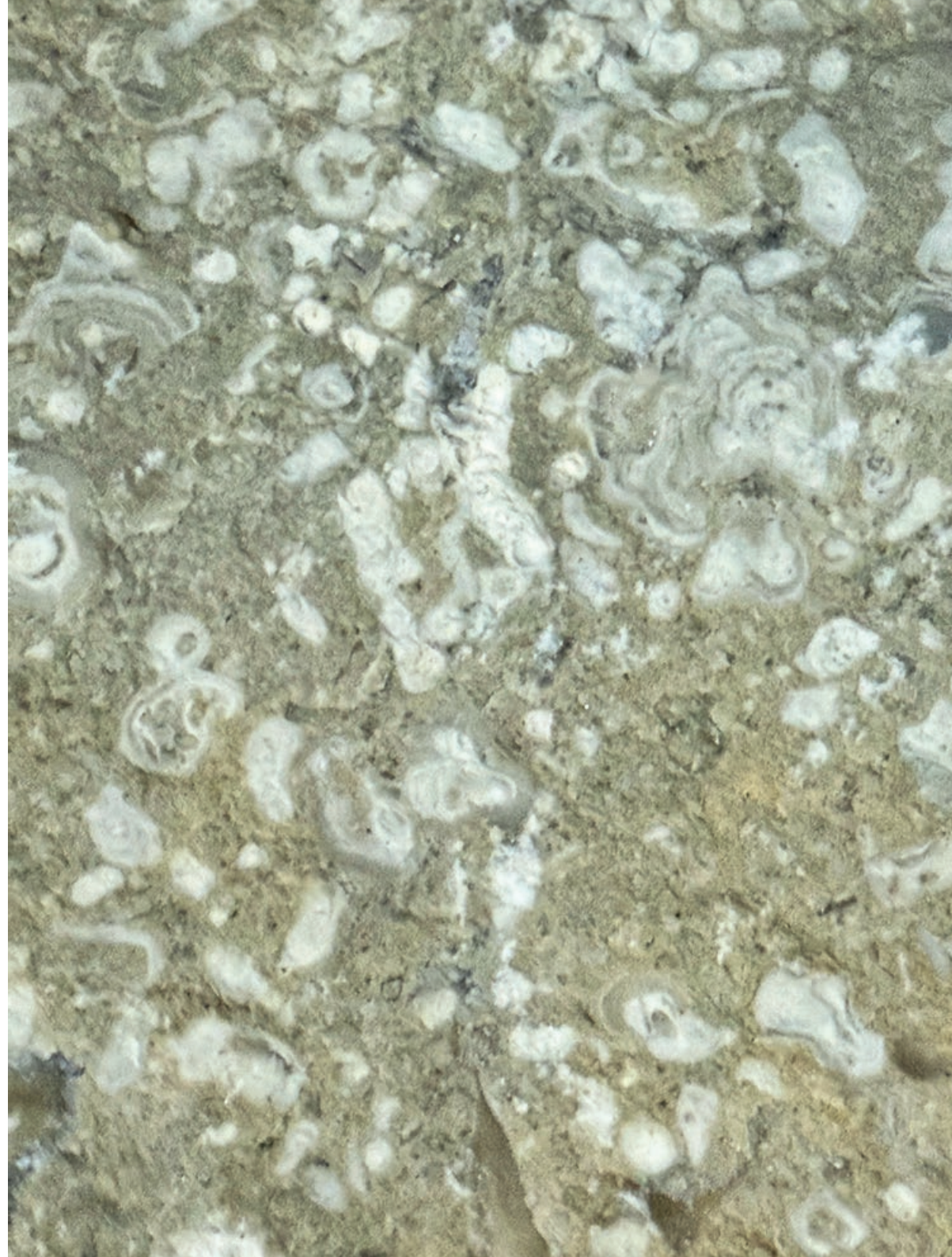
vendredi, samedi, dimanche 15h - 19h et sur rendez-vous
pendant la durée de l'exposition contact@moulinspaillard.com

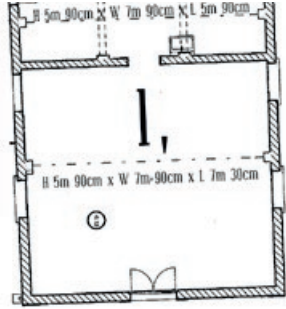


The limestone seen in *Vulnerable Bodies* was formed close to Vienna in Mannersdorf am Leithagebirge 16 - 14 million years ago from red calcareous algae and shells, is thus of organic origin and has a high proportion of bound CO₂. When fired in either a traditional kiln or the industrial process of cement production, up to 40% of the weight of the limestone, also known as calcium carbonate (CaCO₃), escapes in the form of CO₂ emissions.

Several thousand tons of limestone are blasted out of the Leitha Mountains every day for cement production, fired at 1450° C with the addition of clay to form cement clinker and finally ground into cement. Limestone extraction represents one of the largest mass movements in industrial processing, making the global cement industry a climate polluter and the material concrete one of the essential markers of the Anthropocene due to its overly abundant use. Its effects on biodiversity are serious and the CO₂ emissions of the cement industry amount to around 7% of global CO₂ emissions.

Fossils of calcareous red algae





Burst, 2021

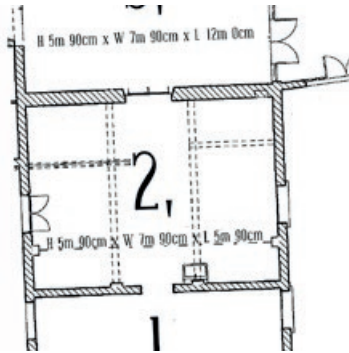
Mannersdorfer Kalkstein (Zementwerk, Wiener Becken), Beton

Limestone from Mannersdorf (Cement industry, Vienna Region), concrete

H96 x 73 x 63 cm

Christoph Weber drops a limestone from a height of about three meters onto a not yet hardened concrete pour. The stone is a blasted lump from the Mannersdorf limestone quarry and is normally further crushed, ground, and turned into cement by the associated cement factory. In a gesture formally reminiscent of the force of bursting, Weber confronts the material concrete with its own raw material, limestone, and juxtaposes the natural form of the lump of stone with the geometry of the cuboid. The industrial form collapses even before it is realized, not as a material creation of a modernist utopian form of use, but as both a dystopian image of a systemic failure in principle, and a call to action.





Beton (lehnend), 2019

Beton

Concrete

H170 x 80 x 7 cm

Fossil Continuum, 2023

Mannersdorfer Kalkstein (Zementwerk),

Beton

Limestone (Mannersdorf, cement industry),

Concrete

H53 x 46 x 68 cm



Fossil Continuum, 2023

Mannersdorfer Kalkstein (Zementwerk),

Beton

Limestone (Mannersdorf, cement industry),

Concrete

H53 x 46 x 68 cm

Christoph Weber takes the contemporary paradigm shift from a binary view of nature versus culture to a nature-culture continuum as the starting point for Fossil Continuum. The seemingly binary juxtaposition of "natural" stone and "artificial" concrete is questioned with the information that this particular stone is already the first step towards an industrial product due to its blasting from the mountain. And the material concrete, formerly a typical representative of the "artificial" technosphere is showing quite "natural" fissuring.





Beton (lehnend), 2019

Beton

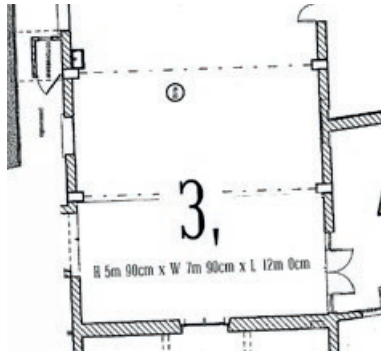
Concrete

H170 x 80 x 7 cm

Céline Gaillard outlines the significant moments of Weber's artistic approach: "For him [the artist], the properties of the material and its symbolic power give it an inherent meaning. He uses the process of curing to allow the act of manipulation to become visible as a performative moment. As if conducting a series of experiments, Weber explores the material's potential by searching for the ideal moment of hardening. Whether by lifting or rolling the conditions he wrests from this archetypal twentieth-century building material are fundamentally at odds with its standard industrial usages. Weber... is basically playing with both the properties of the material and the conventions of its use."

Céline Gaillard, "Exhibition text" for Post / Postminimal. The Rolf Ricke Collection in Dialogue with Contemporary Artists, Kunstmuseum St. Gallen 2014, unpublished.





Burnt Future Past, 2024

Kalksteinkarkasse (gebrannter Kalkstein, Mannersdorf, Steinbruch der Zementindustrie), Glassturz (luftdicht), Edelstahl, PP Regenwasserrohr

Limestone carcass (burnt limestone, Mannersdorf, cement industry quarry), glass lintel (airproof), stainless steel, PP rainwater pipe

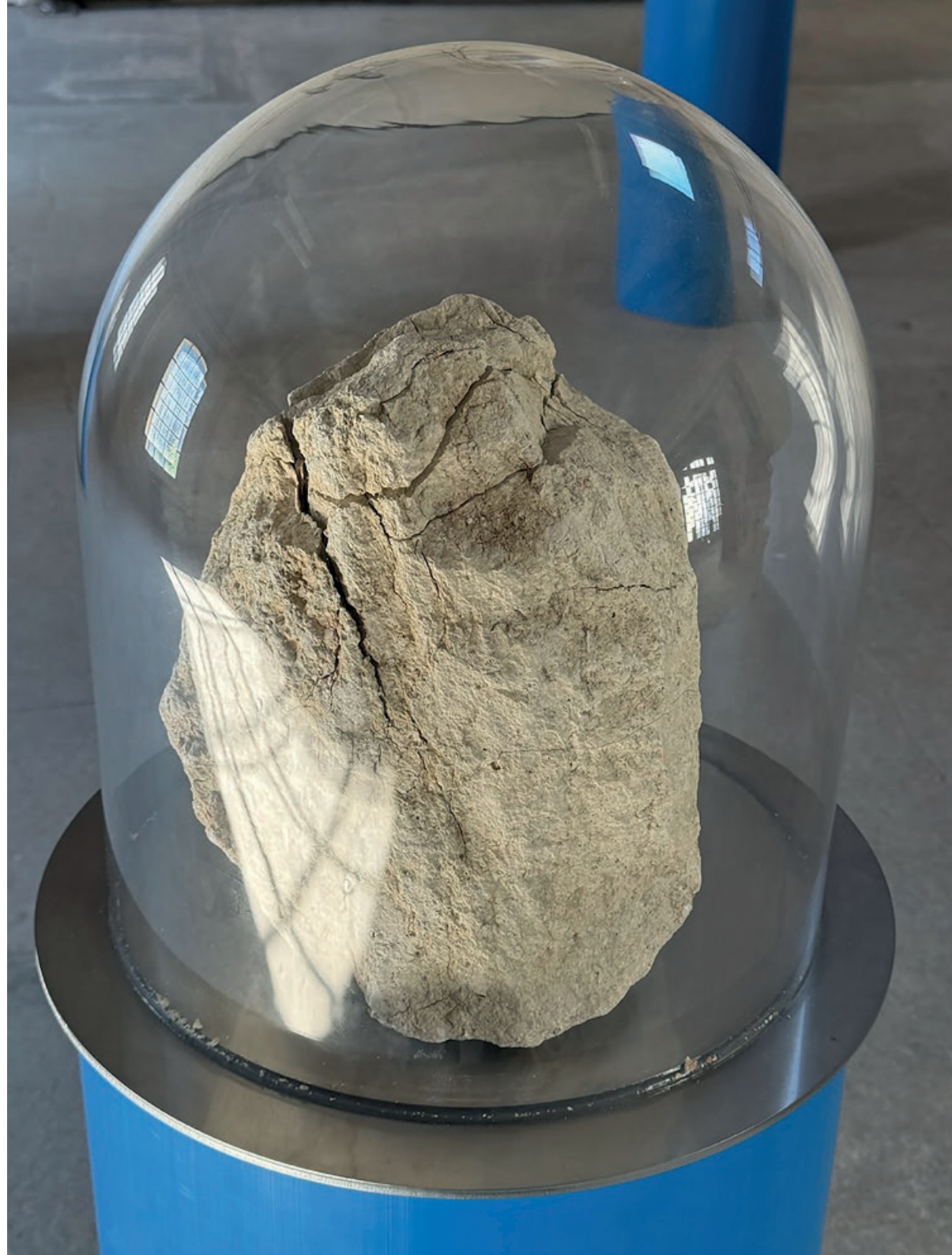
10.6 kg CaO & 6.4 kg CO₂ emissions, (H) 125 x 43 x 43 cm

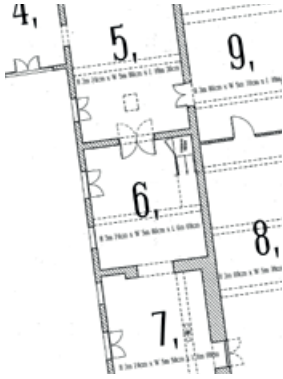
16.3 kg CaO & 9.1 kg CO₂ emissions, (H) 130 x 43 x 43 cm

22.2 kg CaO & 13 kg CO₂ emissions, (H) 130 x 43 x 43 cm



For the Burnt Future Past series, limestone chunks were fired at 900°C for around 40 hours, which is the traditional means of producing lime. The limestone initially retains its shape, but deep cracks appear and most of the color has escaped. This quicklime carcass (CaO) is thirsty for water and disintegrates into small pieces within a few days if it is able to extract moisture from the air. In the absence of air, however, the form remains mostly intact and the burnt lime could be slaked at a later date. The work addresses the effects of burning fossil fuels and materials and the need to protect the lithosphere.



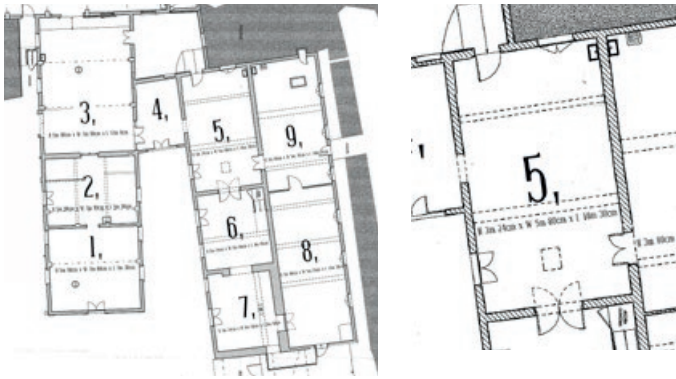


Needle, 2025

3 Bohrverlängerungen aus dem Kalksteinabbau (Zementindustrie), zusammengeschraubt, insgesamt 14 Meter, 9 cm Durchmesser, Werkzeugstahl. Abgehängt mit Gurten.

The work *Needle* consists of three drilling extensions that are used to drill holes up to 20 meters deep into the limestone rock in order to eventually fill them with explosives. Deviating from the usual vertical use and suspended horizontally at the height of human torsos, the work *Needle* creates a link between the limestone extraction of the cement industry and the philosophy of Achille Mbembe's latest work 'Brutalism'. Mbembe analyzes how ecological disaster, the migrant crisis, technological innovation, and the persistence of colonialist thought in the West symptomatize the increased reduction of life to brute matter. It transfers the language of geological extraction processes to the (digital) exploitation of (human) bodies in the 21st century and provides the template for Christoph Weber's approach to connect the brutality of extractivist processes to the exploitation of vulnerable bodies by extracting data of living organisms.



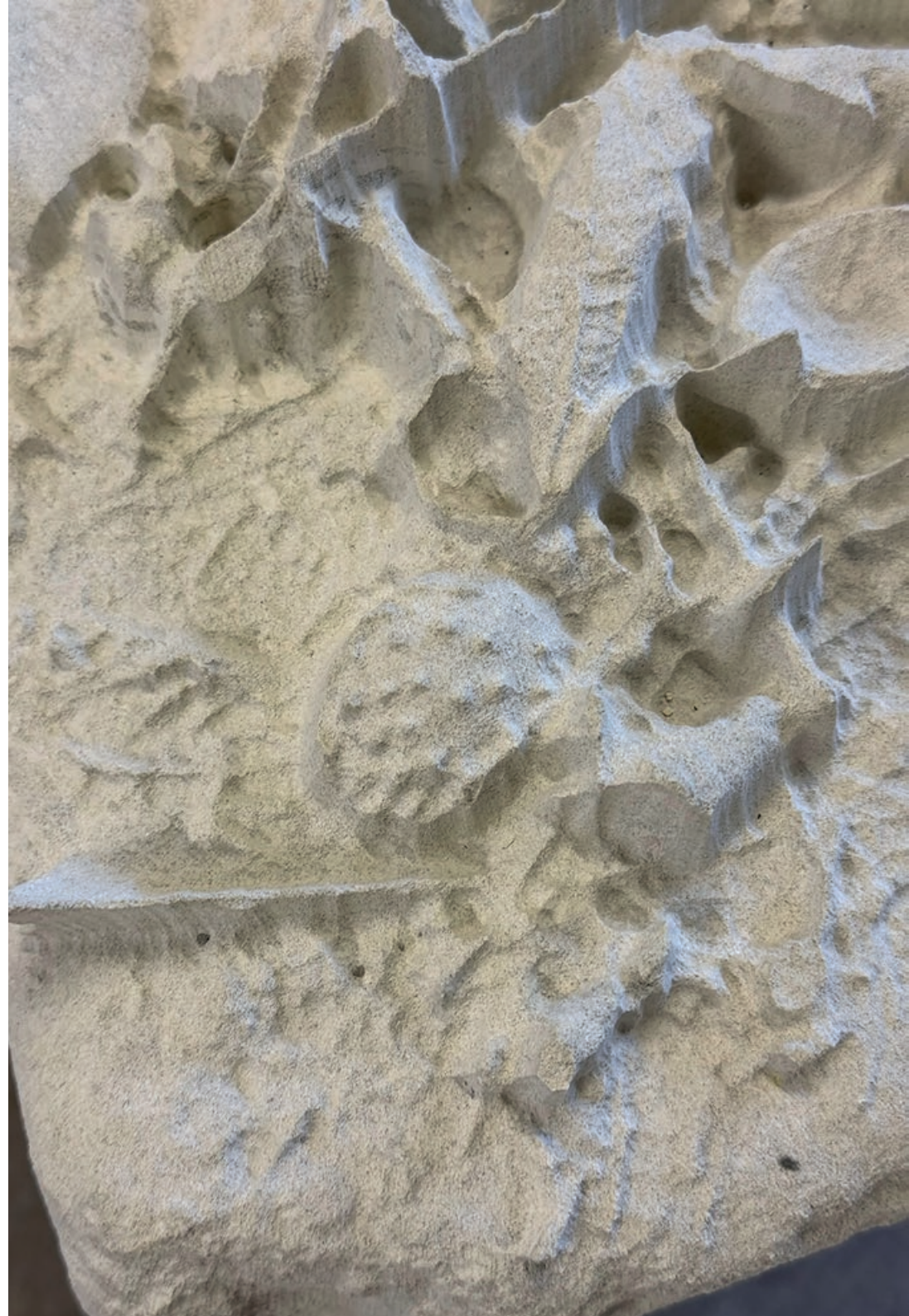


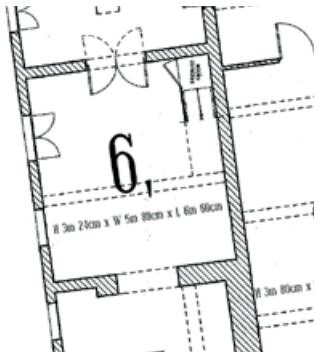
Untitled (tuffeau, evacuation – original)
Untitled (tuffeau, evacuation – copy)
 2025

At this point Tuffeau becomes the vehicle to address key terms of 'Brutalism' which are milled and scratched into washed out local Tuffeau blocks, a gesture well known in the region since linguistic inscriptions are a common sight in Tuffeau structures. In a second approach Weber gathered blocks of Tuffeau partly overgrown with moss and grass and after digitalizing the original state of each block he performed sculptural acts of draining and emptying on them. Eventually the digital data was milled into freshly quarried Tuffeau and the copies are presented along the "exploited" original.









Untitled (tuffeau, désemplissement – original)
 Untitled (tuffeau, désemplissement – copy)
 Untitled (tuffeau, déplétion)
 2025





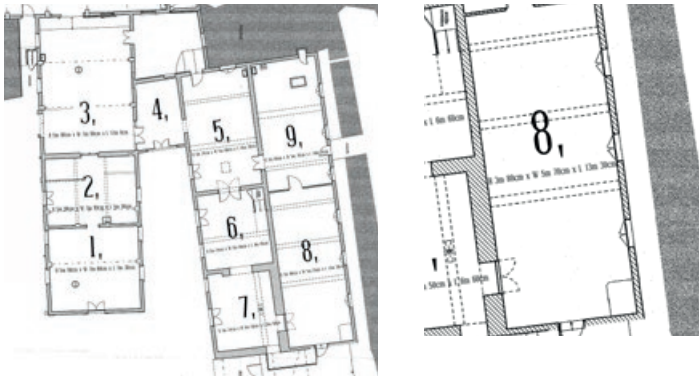
Burst, 2021

Mannersdorfer Kalkstein (Zementwerk, Wiener Becken), Beton

Limestone from Mannersdorf (Cement industry, Vienna Region), concrete

H60 x 45 x 43 cm





Mark, 2025

Bienenwachs, Kolophonium, Holzteer, Paraffin

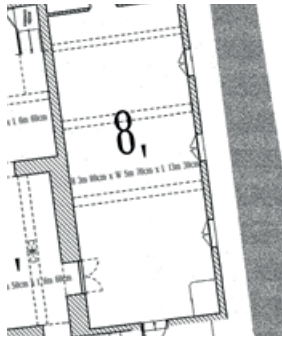
30 x 68 x 73 cm

Beton, Anschlaghilfen, 67 x 50 x 70 cm

The work Mark is a literal implementation of the confrontation between the technosphere and the biosphere. A concrete block resembling prefabricated industrial elements was split open and used to crush a soft wax casting. The wax mixture consists of beeswax, tree resin, wood tar and paraffin wax – two products from trees, one of animal origin and paraffin wax as anthropogenic material. The impression was made when the wax casting was at human blood temperature.







Bind, 2022

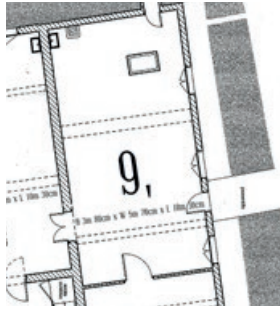
concrete from a landfill

beeswax, colophony, woodtar, paraffin wax

43 x 38 x 29 cm

Bind was made for Via Detour, an exhibition at a tree-house hotel close to Kassel and a parallel event to Documenta 15. As the hotel's owner also runs a recycling company (for misprinted labels), Christoph Weber asked him to obtain some concrete rubble from a local landfill. For Bind, he drilled 20 mm holes into a large chunk, to break it into smaller pieces, then stuck these into soft casts of beeswax, colophony, paraffin, and wood tar. The wax cubes are a representation of the biosphere, with the wood tar added to a typical sculptor's wax mixture, to reflect a site in the middle of the woods. The work is a reflection of the biosphere's tolerance as well as the tendency of humans — or rather capitalist societies — to take the biosphere for granted and consider it capable of absorbing human waste.





Voracious Flux, 2024

Mannersdorfer Kalksteinbrocken mit 10 cm Bohrloch, etwa 500kg, Beton
 Chunk of limestone (Mannersdorf, Austria)
 with 10cm borehole, around 500 kg, concrete

Overall dimension approx (H)64 x 650 x 200
 cm

In Voracious Flux, a formal connection between extraction and material flow is initially established by matching the diameter of the borehole and the thickness of the concrete worm. The hose normally used for the suction of cement or sawdust which is now concreted into oversized worms that feed through limestone reservoirs can be read as a voracious flow of material in extractivist societies.







Outdoor presentation

sechs komma vier, 2021

concrete
 6.4 Kopien eines Mannersdorfer
 Kalksteins der Zementindustrie
 45 x 68 x 1100 cm



For his work *sechs komma vier*, Christoph Weber researched how much cement could be produced per kilogram of burst limestone. Next, he chose a freshly burst chunk of limestone weighing approximately 200 kg, quarried in the Mannersdorf cement factory. The plan was to make as many concrete copies of this piece of limestone until the amount of cement in all the copies matched the amount the industry would have obtained from the original piece. He then calculated how many copies he could produce with his typical concrete mix (cement, sand, gravel, and water), which resulted in the number 6.4. He produced the mould, deciding to separate its two halves horizontally, since the seventh cast would need to represent 0.4, which is less than a half. In a conversation with the artist, Elisabeth Fiedler, the curator and art historian of Museum Joanneum, mentioned that he was inventing the sculptural representation of the decimal point, so he decided to emphasise the typical casting process of two halves, by clearly showing the production seams. An important aspect of this work lies in the finite character of the multiplication. During the production of the seventh copy, Weber metaphorically ran out of cement ('metaphorically', because the original limestone was never turned into cement). As such, the sculpture alludes to the fact that humankind will have to find a way of dealing with planetary limits. We simply cannot go on with the logic of the infinite multiplication of the growth paradigm.

