

## kiosk 13 – review Christoph Meier – 8

*PROPOSAL FOR A DISCO-  
THEQUE* - CHRISTOPH MEIER  
IN KIOSK, GHENT, BELGIUM  
Miriam Kathrein

Christoph Meier's work includes very clear minimalist connotations and elements derived from his background as an architect. His sculptures - taken directly from the studio situation - play with the idea of the specific object using the vocabulary of formalist decisions, where everyday objects are taken out of their context. By using colour, form and materiality as tools to compose a sculpture, these objects are recontextualised in a self-referential way and turn into pure formalistic gestures.

In *Proposal for a Discotheque*, exhibited at Kiosk in Ghent, Christoph Meier sets out to question his role and his authority as an artist towards the viewer and her/his perception of the artwork beyond the pure formalistic gesture. Meier de-

fines *Proposal for a Discotheque* as a performative sculpture. In the glass pavilion *Kiosk*, he places seven medical IV-stands on castors, each one dipped into colour according to the CMYK system: cyan, magenta, yellow, black and three stands with each a fluorescent tube in black light, cool white and warm white. The stands do not have a fixed position, due to the castors they can be moved around freely by the visitors in the space of *Kiosk*. The title functions as the extension of the work's meaning, implying the ephemeral moment of performance in a social space: the discotheque. Where the night mantles unfulfilled expectations, relations in a social network are readjusted constantly. Interaction becomes the fundamental element, the DJ the provider of a framework, an environment, where visitors become the main protagonists. *Proposal for a Discotheque* clearly differs from Meier's previous works, in which he clearly

formulates the composition and its visual outcome to determine how the artwork is looked at, yet leaving space for a very personal interpretation. In the current installation the artist's role seems to be reduced to that of a host, providing aesthetic structures to his public. In doing so, Meier does not only leave space for interpretation but also a responsibility to rearrange the sculpture according to the visitor's taste, allowing her/him to take over ownership, and, if just for a small period of time, to interfere in the authorial act of art production.

Meier's sculpture can thus be compared with what Dorothea von Hantelmann writes in her analysis on Daniel Buren's work in her book *How to do things with art*:

*“Das Verhältnis von (künstlerischer) Selbstbestimmung und (kontextueller) Fremdbestimmtheit steht im Zentrum aller Arbeiten. (...) den Wechsel zum Situationsgestalter (...)”*<sup>1</sup>

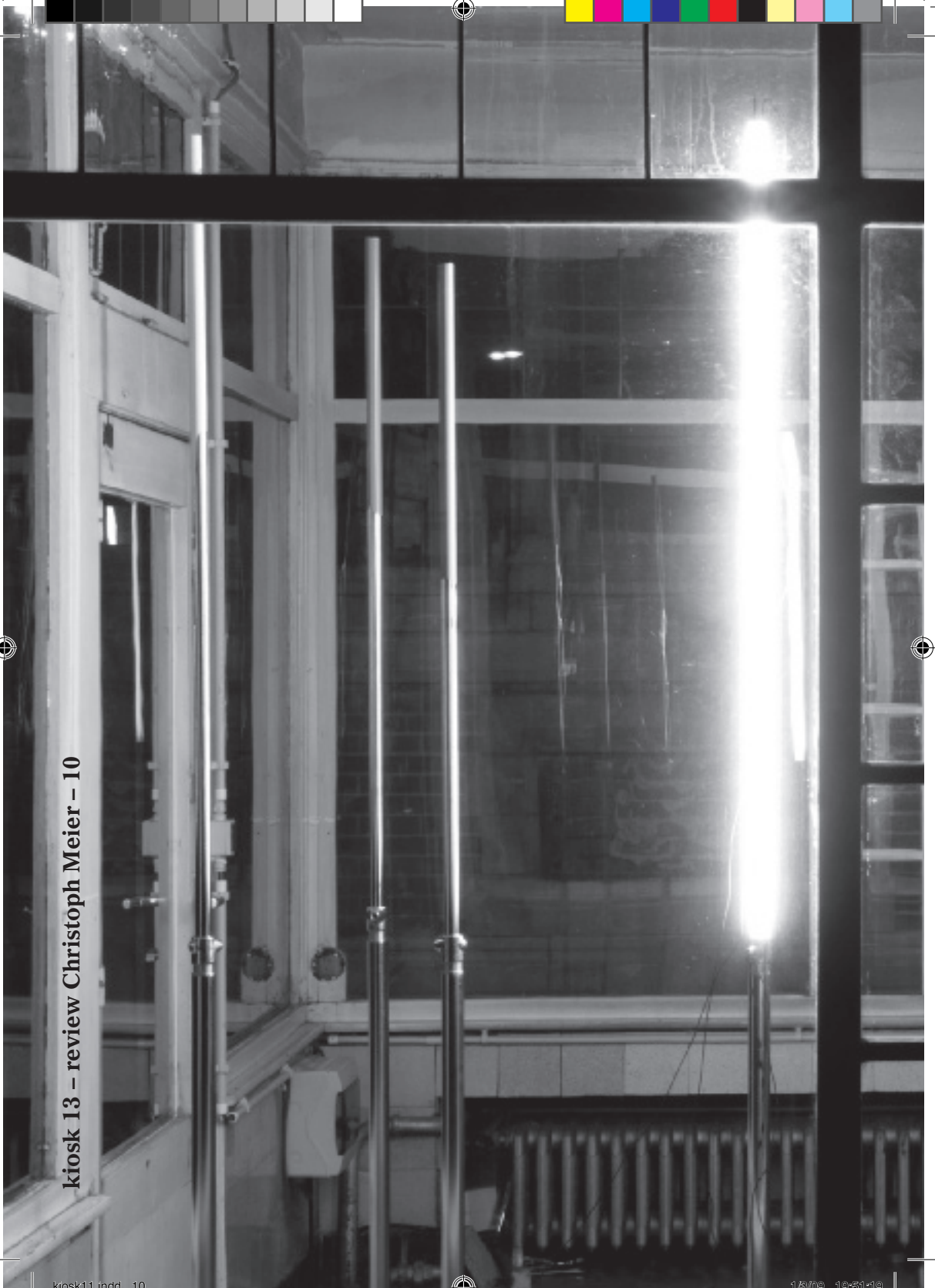
Christoph Meier also tries to fathom artistic self-determination and heteronomy, where he frames situations without the intention to dictate their visual outcome. Simultaneously, he is setting its mode of construction by providing structure, not as a facilitator (as mentioned earlier) but still and almost as an art maker.

Rather than in the idea of an authoritarian gesture, Meier is interested in the idea of disposing a still controlled and overlooked aesthetic responsibility to the viewer, allowing him/her to derive a very personal conclusion while actively engaging and interfering in this process.

*“Jede Arbeit (...) ist in Wirklichkeit das Ergebnis einer bisweilen beachtlichen Zahl von Interaktionen. Von Interferenzen. Die große Schönheit eines Werkes liegt zweifellos darin, daß alle Interaktionen, die es ermöglicht haben, im vollendeten Werk weiterhin sich-*

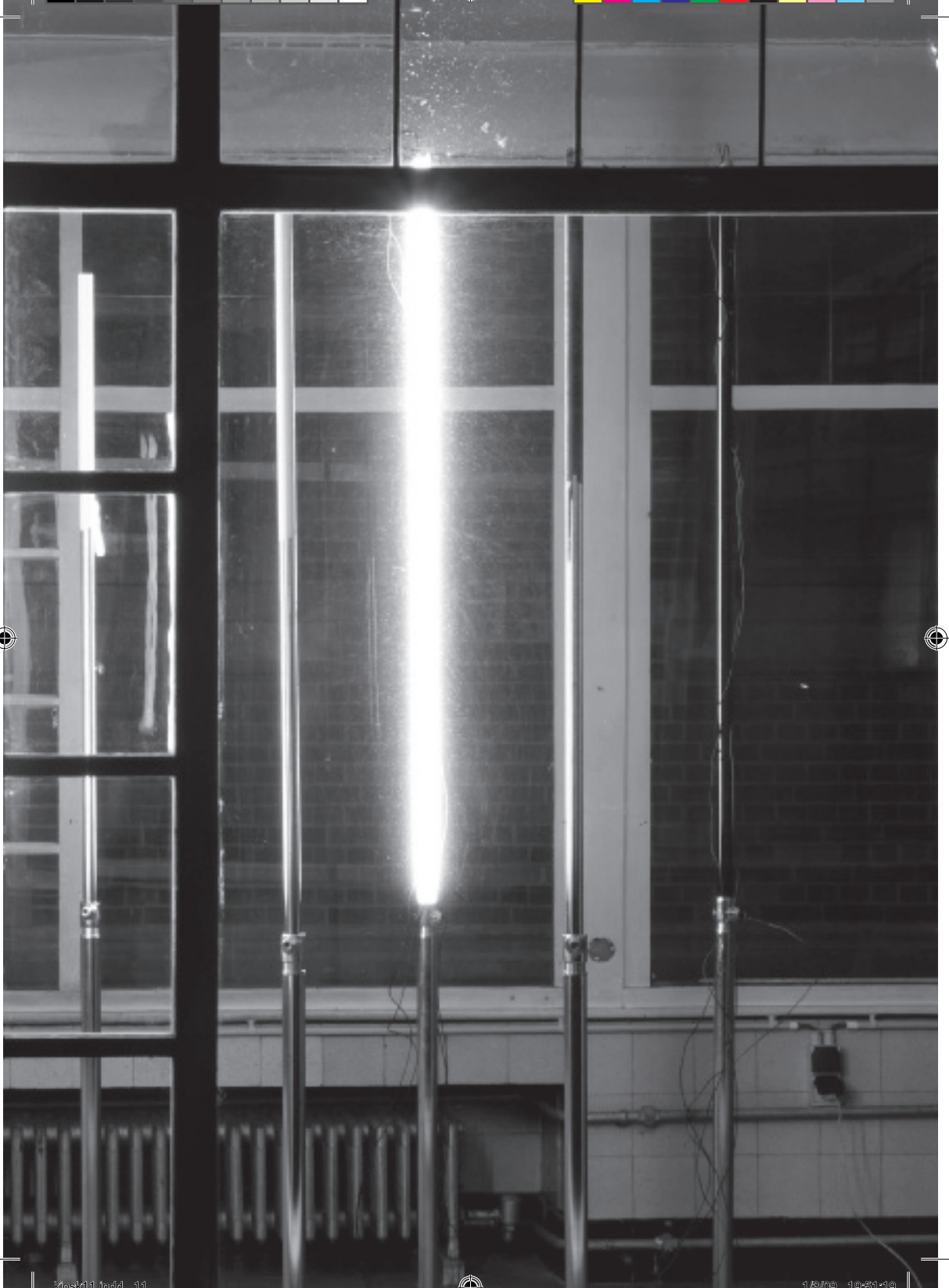
*tbar sind, so daß sie es zu einem anfälligen und offenen Werk machen, ohne doch das Gleichgewicht zu brechen.”<sup>2</sup>*

- 1 Hantelmann, Dorothea von, *How to do things with Art*, Diaphenes, Zürich-Berlin, 2007, p.80.
- 2 *Ibid.*



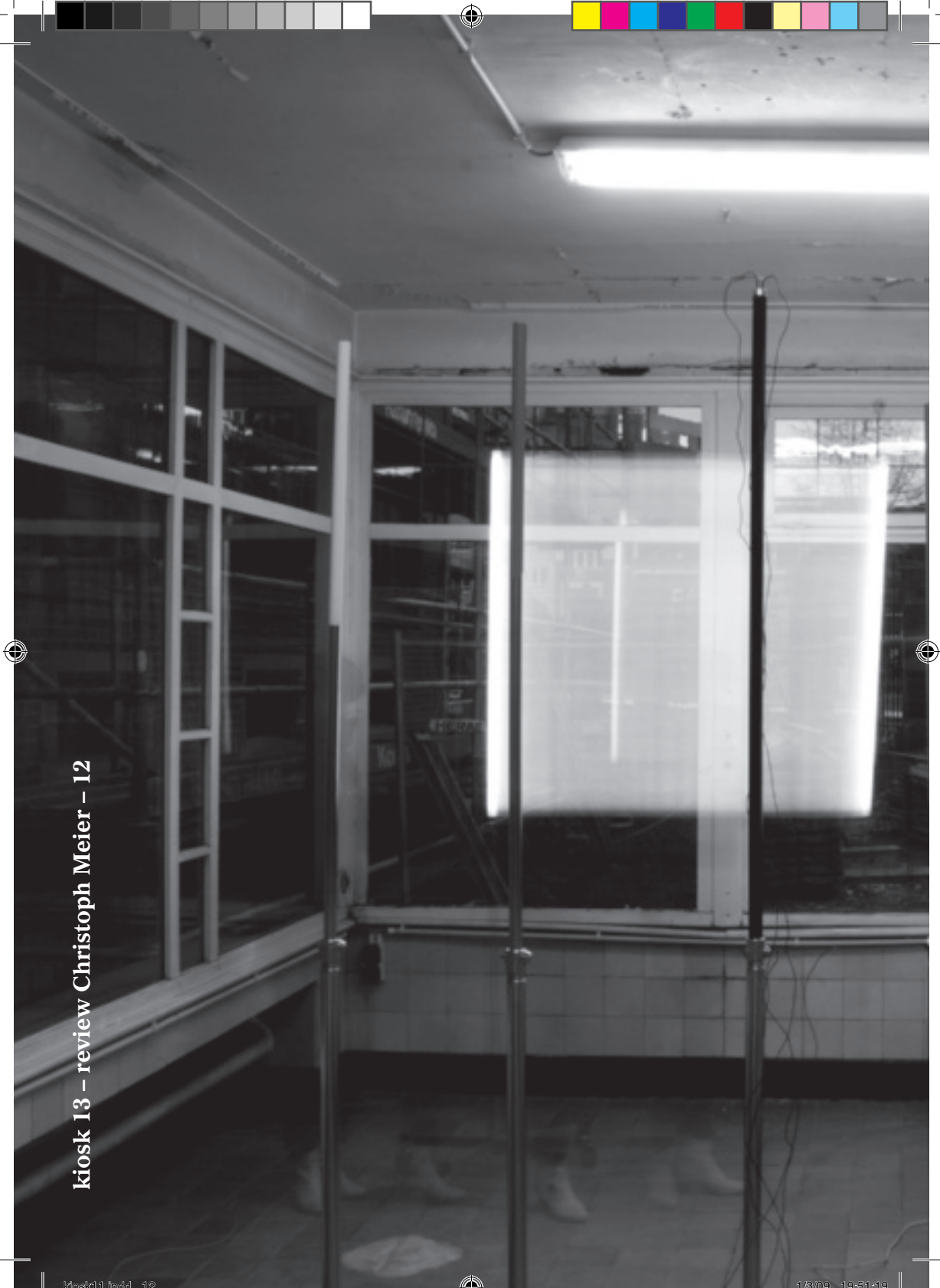
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