

JAKOB ELIAS

MEYER

In the broadest sense, it is agricultural motifs that connect the various strands of my artistic work. Rural functional architecture is just as much the subject of my observations as domesticated animals. I adopt historical and contemporary craft techniques and the associated canons of materials. I then modify these in an experimental way, creating new techniques and structures.

In general, I am interested in the aesthetics of forms that predominantly follow pragmatic and functional rules. I sometimes direct my gaze towards animals or animal organs in a mechanical way by replacing standard industrial parts with organic ones. Sometimes I direct the gaze organically towards constructive elements. I use the suggestive presence of flying animals to extend the radiance of sculptures into the surrounding space. Some of the objects I build have an architectural character and suggest functionality. I see this as a play on the human urge to immediately question what we see in terms of functionality and then want to name it. By translating functional forms into materials that are alien to their purpose, one can speak of pseudo – functionality. I also develop the graphic – looking wall objects from my understanding of sculpture.

In contrast to the English word **FARMER**, the German word **BAUER** refers to an activity, not to possession. For me, it contains two important components of my artistic work. On the one hand, the activity of building. On the other hand, it refers to animals and the cultivation of land.





03

4

02



01—04 **Subsistenzprovisorium**
2026

industrial readymades, wood
410 cm × 220 cm × 160 cm



06

05



07

05 – 07 leverage

PROFI, Magazin für Landtechnik

Ausgabe 03/2025

with

Oliver Bleckmann

glue, steel

2025

2 x 30 cm x 27 cm

6





10





13

12

Ø8 – 13 **leverage**
with
2024

Pine plywood, beech plywood
Oliver Bleckmann
180 cm × 260 cm × 160 cm

10



14

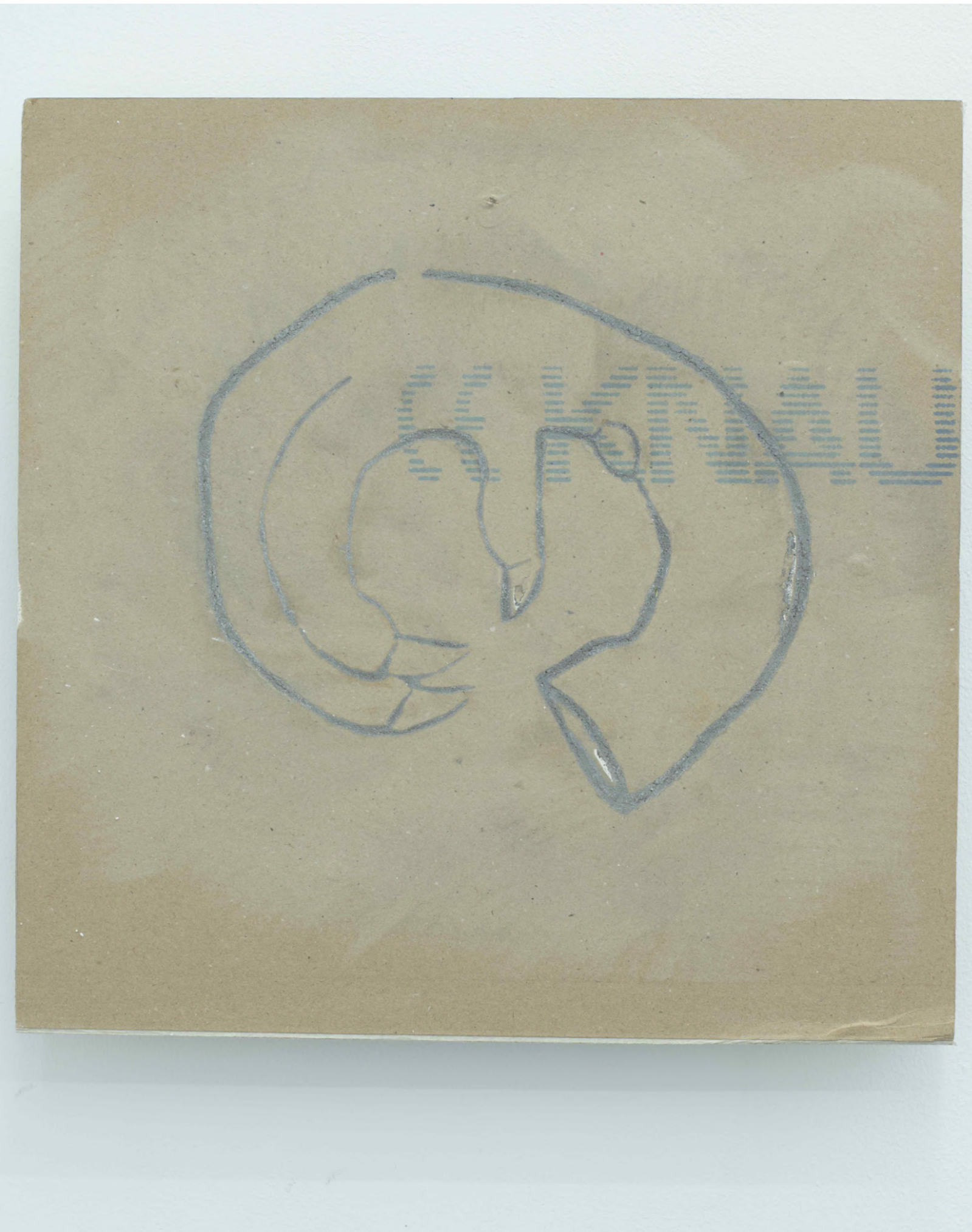


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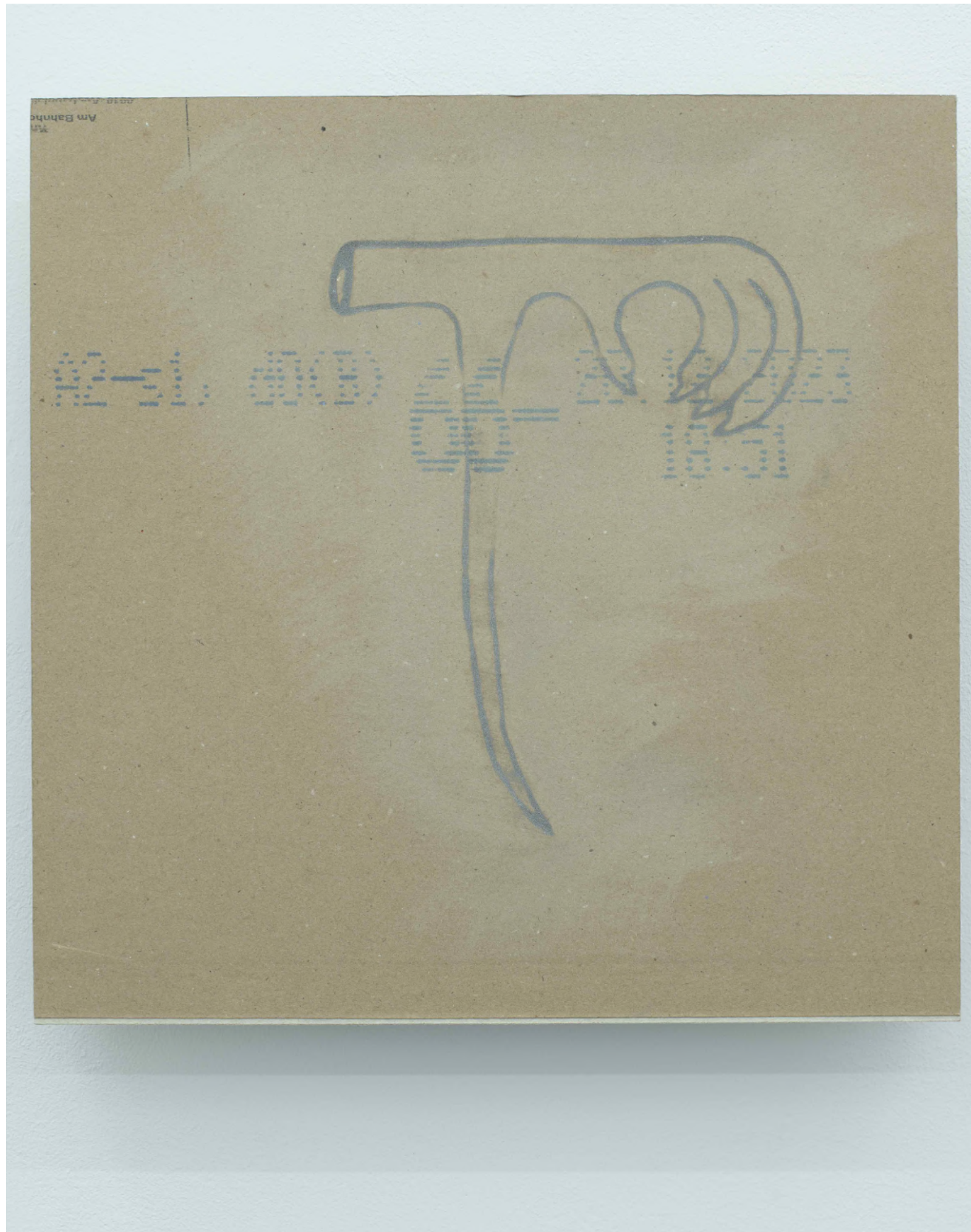
14 – 15
2024

isoliertes Rohr
Cast tin, conduit
238 cm × 238 cm × 9 cm

11



16



17



18

16—18 **Schnellbaubilder** Pigmented tin embossing,
2024 egg, tin dust, plasterboard, drywall profile,
drywall screws
38 cm × 38 cm × 5 cm





19—20 **Not strictly for
the birds**
2022

Sculpture inhabited by pigeons
Sandstone, galvanised steel, sheet zinc, screws,
glazed ceramics, cherry wood
390 cm × 150 cm × 150 cm





22



23

21–23 **Gelenkig**
2023

Walnut wood, dried cow dung, toothpick, lime
95 cm × 38 cm × 40 cm



24 – 25 **sum, sum, sum** Dried cow dung, glue
2023 38 cm × 38 cm × 5 cm

Jakob Elias Meyer

Born in Cologne, North Rhine–Westphalia, Germany, 1998

Lives and works

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Education

2023 – 2026	Studies	Fine Arts	Diplom Prof. Jana Gunstheimer Prof. Stef Heidhues	Bauhaus-University, Weimar
2024	Studies Erasmus	Fine Arts	Prof. Ivan Morison Prof. Heather Peak	University of Arts, Helsinki
2017 – 2022	Studies	Sculpture	Bachelor of Fine Arts Prof. Leunora Salihu	Alanus University, Alfter

Solo Exhibitions

2026	Subsistenzprovisorium	Bauhaus-University, Weimar
2023	Hakenblätter	Kunsthalle, Kleinschönach
2022	not strictly for the birds	St.Gertrud, Cologne

Selected Group Exhibitions

2026	Irrationale	Weimar
2024	Leverage	with Oliver Bleckmann summaery, Weimar
2024	marehalm	ART award Richard Haizmann Museum, Niebüll
2022	human animal	Künstlerforum Bonn
2021	Auf den Boden gehoben	with Katharina Rauscher Cologne
2020	Zucht & Ordnung	Kunsthau Rhenania, Cologne
2019	Anberaumt	Künstlerforum Bonn
2019	Ausstellung	Bahnhof Roisdorf, Roisdorf
2018	Kunstutstilling	Brenneri Tangen, Norway



Competition

2024	marehalm ART award	1. Price	Niebüll
2025 / 26	Bundespreis für Kunststudierende	Nominated	Bonn
2025	Bösenbergstipendium	Nominated	Künstlerhaus Meinersen
2024	Stiftung Jung	Nominated	Weimar

Funding

2023	Artist in Residence	Program	Kunsthalle Kleinschönach
2022	Auf geht's!	Scholarship	North Rhine–Westphalia