



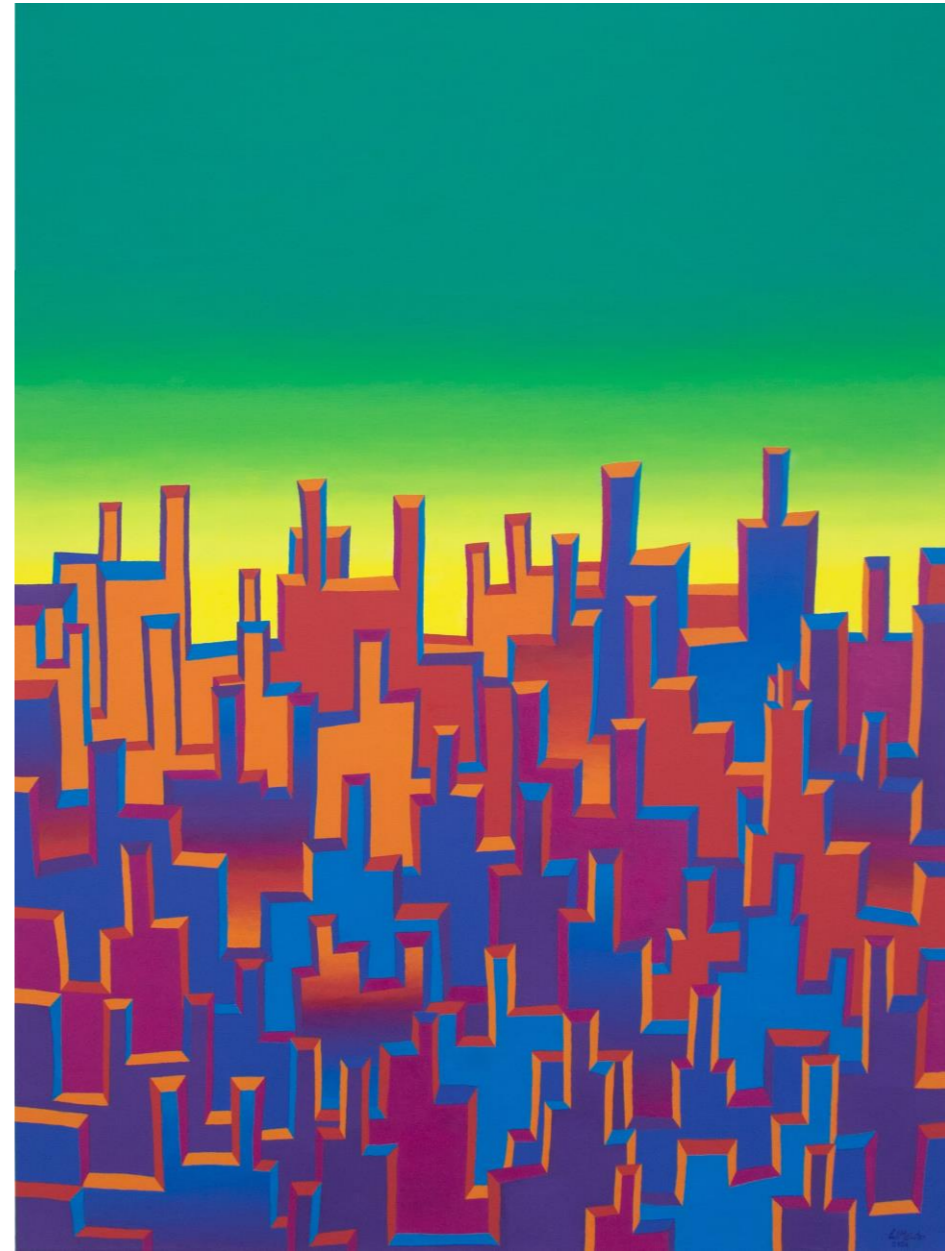
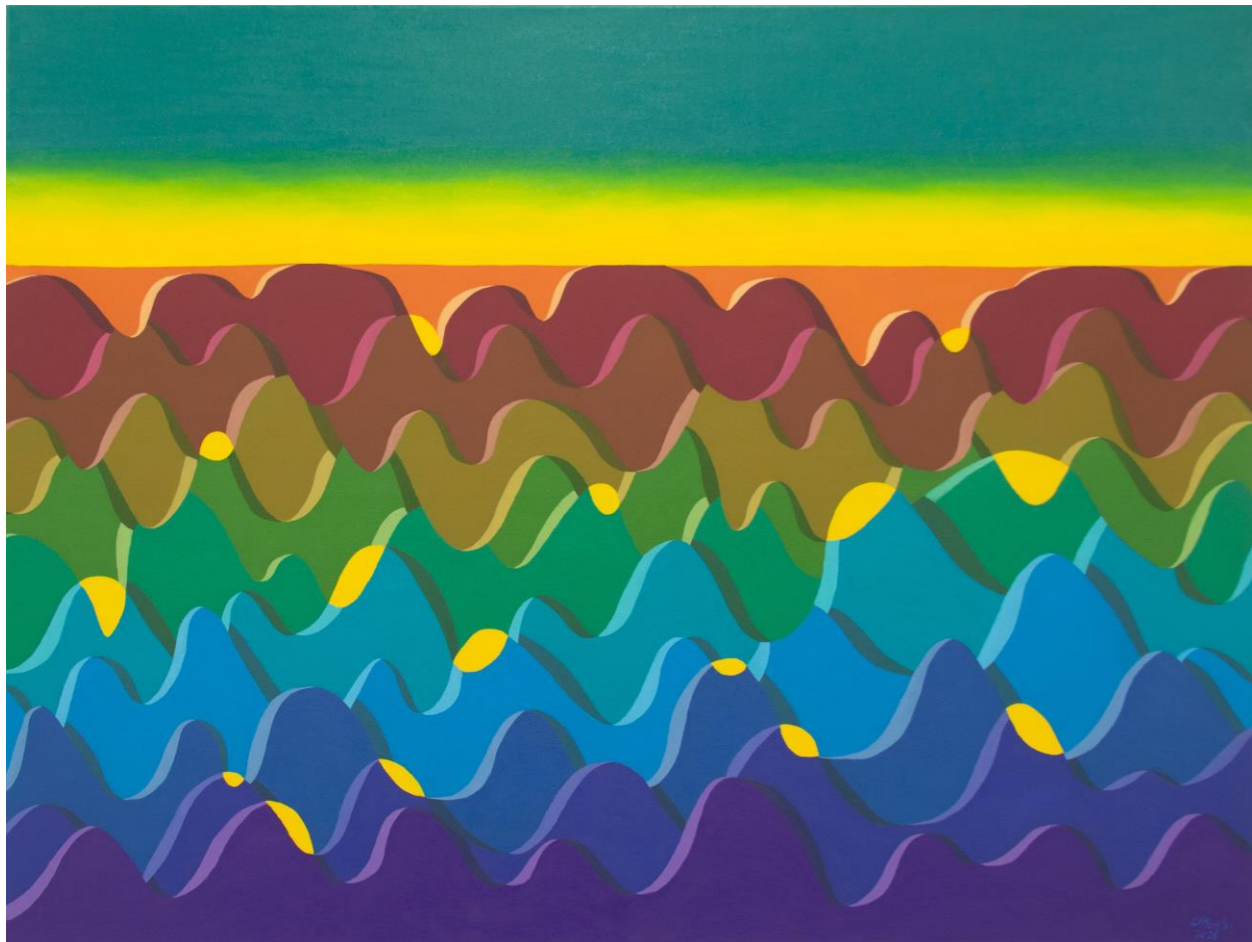
untitled  
2024  
Oil on MDF  
50 × 70 cm

untitled  
2024  
Oil on MDF  
50 × 70 cm



untitled  
2024  
Oil on MDF  
50 × 70 cm

untitled  
2024  
Oil on MDF  
50 × 70 cm



untitled  
2026  
Oil on canvas  
120 × 90 cm

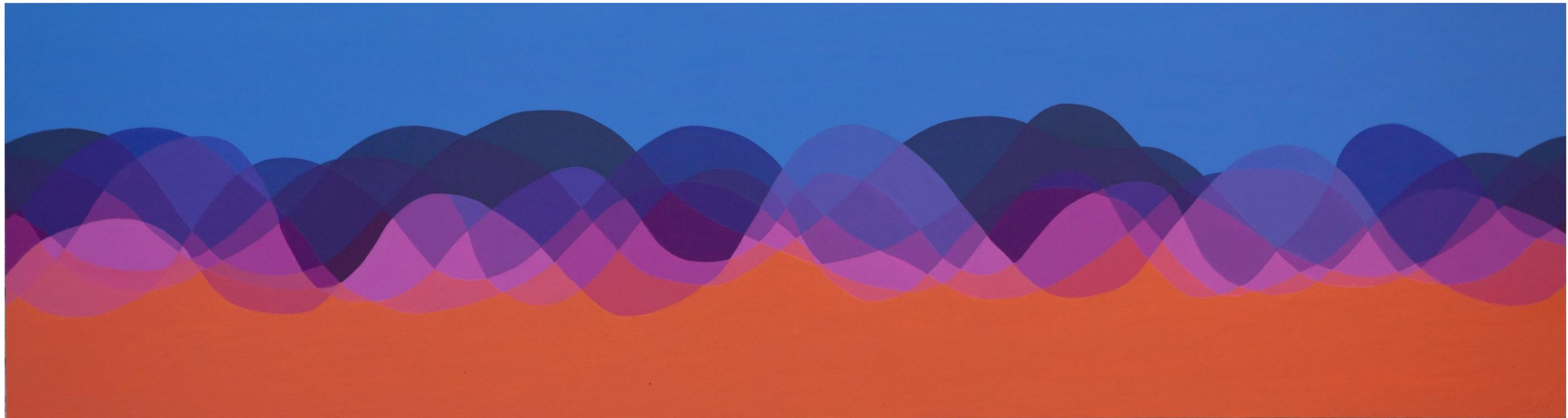
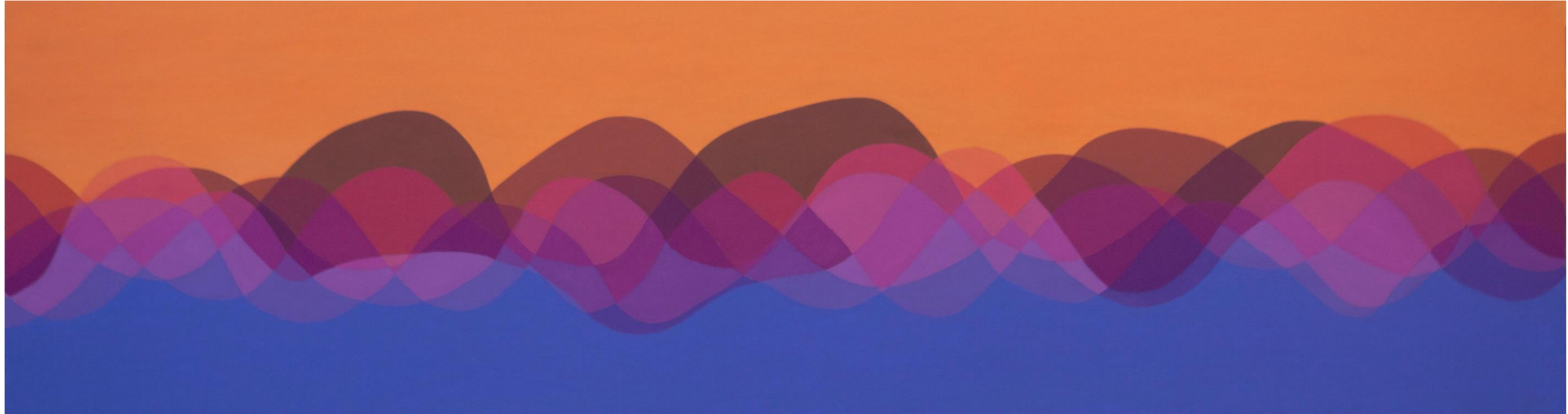
untitled  
2026  
Oil on canvas  
120 × 90 cm

untitled  
2026  
Oil on canvas  
90 × 120 cm



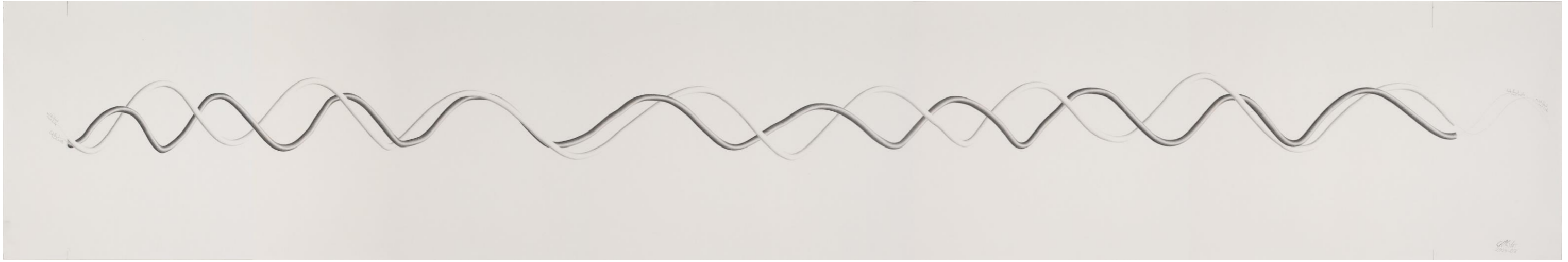
untitled  
2025  
Oil on canvas  
60 × 180 cm

Oil on MDF  
40 × 150 cm

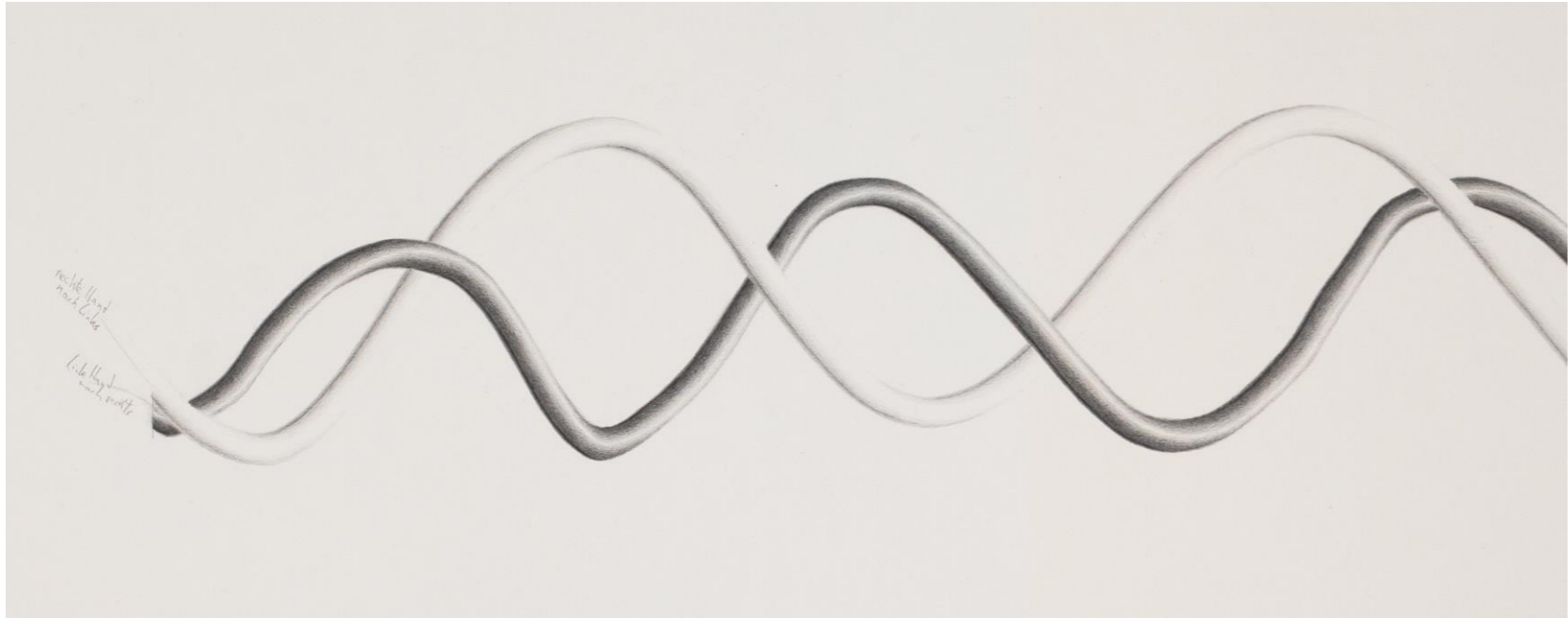


untitled  
2025

untitled  
2025  
Oil on MDF  
40 × 150 cm



Full view



Details

**untitled**

2024  
Graphite pencil on paper, framed  
40 x 240 cm (framed 49 x 249 x 4 cm)

As a sketch, one curved line is drawn with the left hand from left to right over a long piece of paper, the other is drawn with the right hand from right to left. Then both the dark and the light strand are formed along both lines, as a process of caring for the lines.





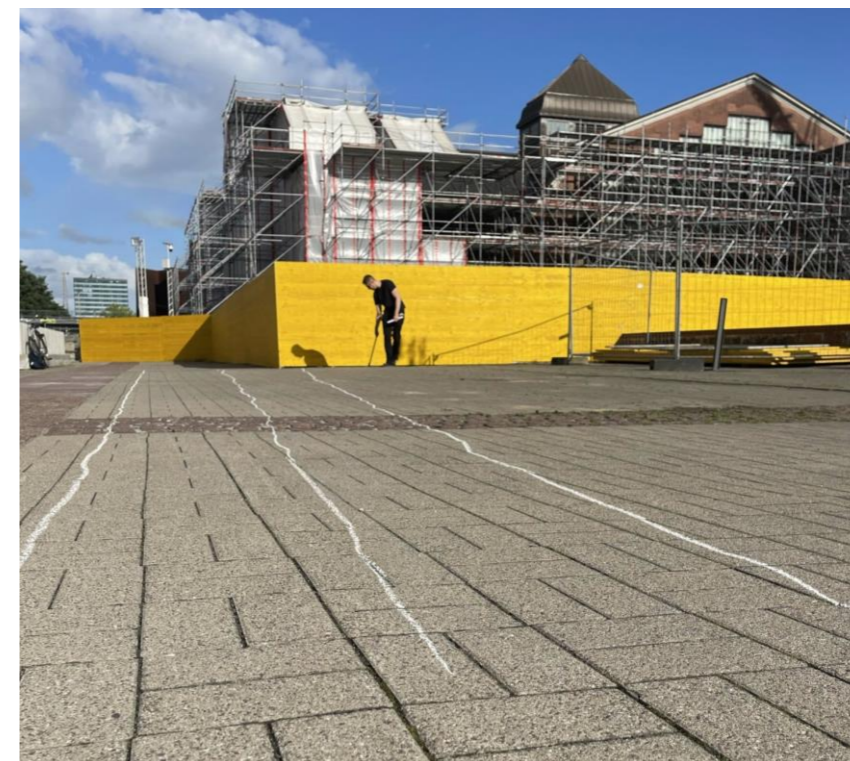
Views from opposite directions

Work process

## untitled

2024  
Chalk on the ground (paving stones)  
ca. 20 × 12 m

As part of a pop-up exhibition, fourteen chalk lines are drawn on the square as an optical experiment. The lines run at a certain angle to each other, so that from one of the two directions before crossing the square, the distances between the lines seem to be the same in the front and in the back.



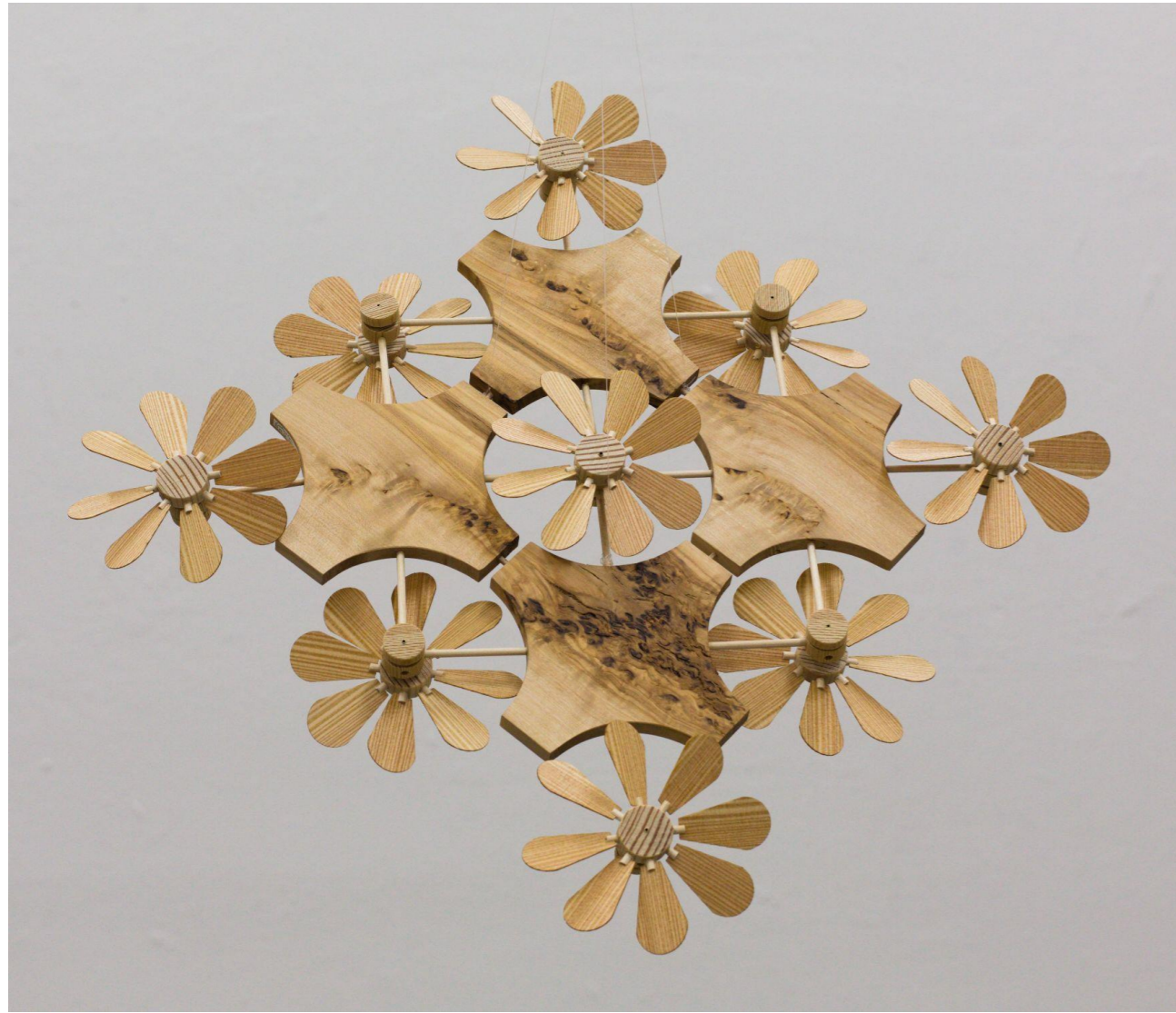


Detail and full view

Additional views and constellations

untitled

2023  
MDF, acrylic varnish  
variable; ca. 16 × 350 × 350 cm;  
26 pieces: 5,5 × 11 cm (11×); 9 × 18 cm (7×); 12,5 × 25 cm (5×); 16 × 32 cm (3×)

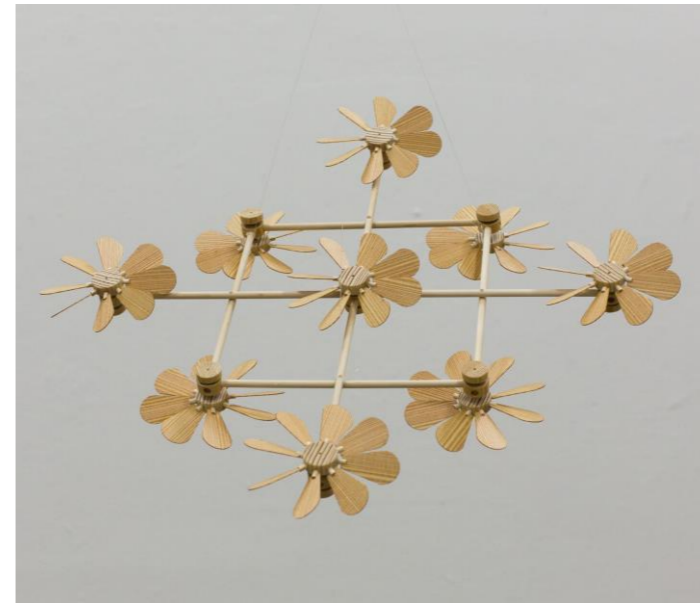


Single view

### Multipolyp 1 – 4

2022  
Birch, larch, brass, ball-bearings, beech  
42 × 42 × 4 cm (1×), 42 × 42 × 4,2 cm (1×),  
42 × 42 × 4,6 cm (1×), 42 × 42 × 5 cm (1×)

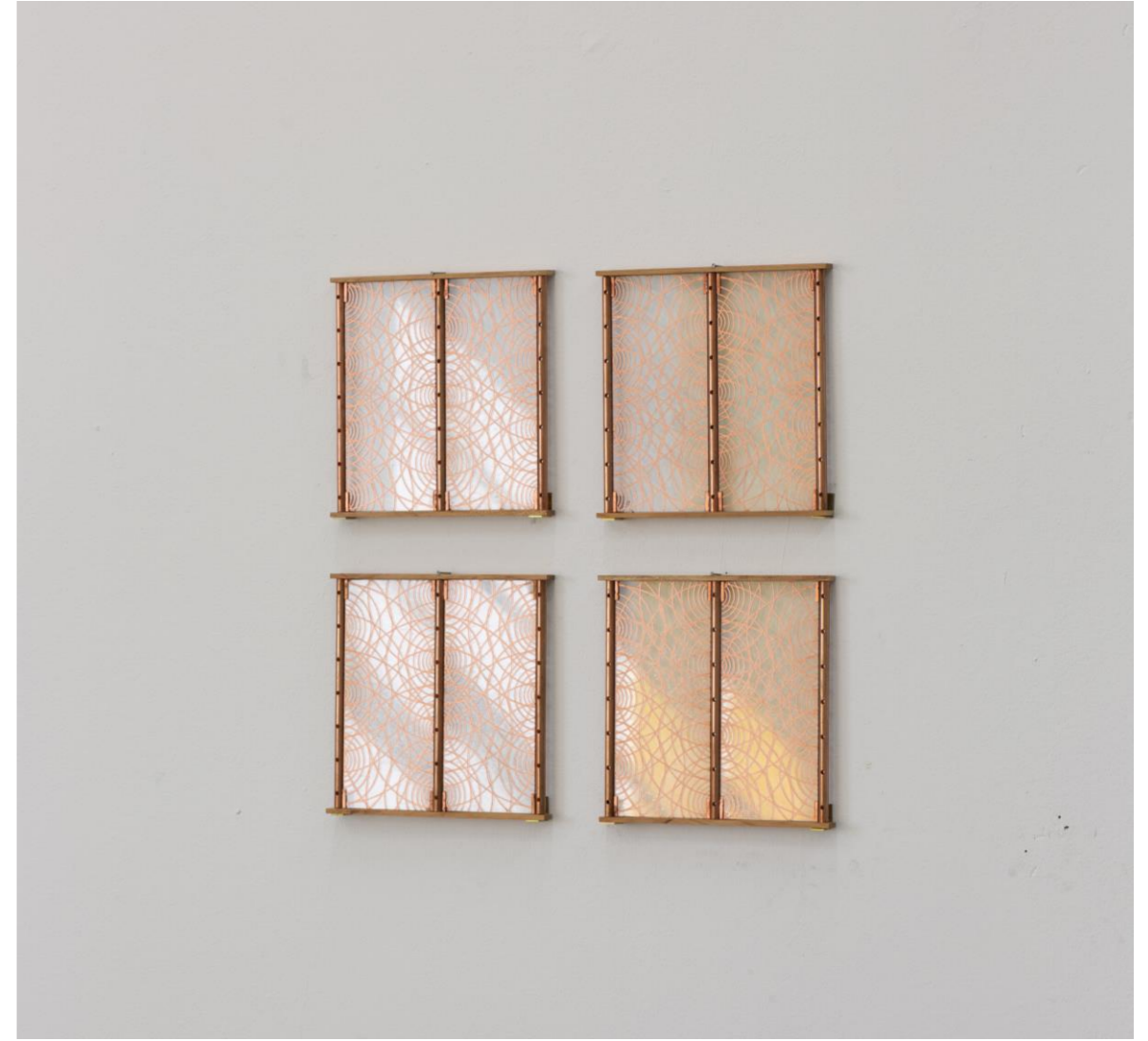
Selected views



Single views



Full view



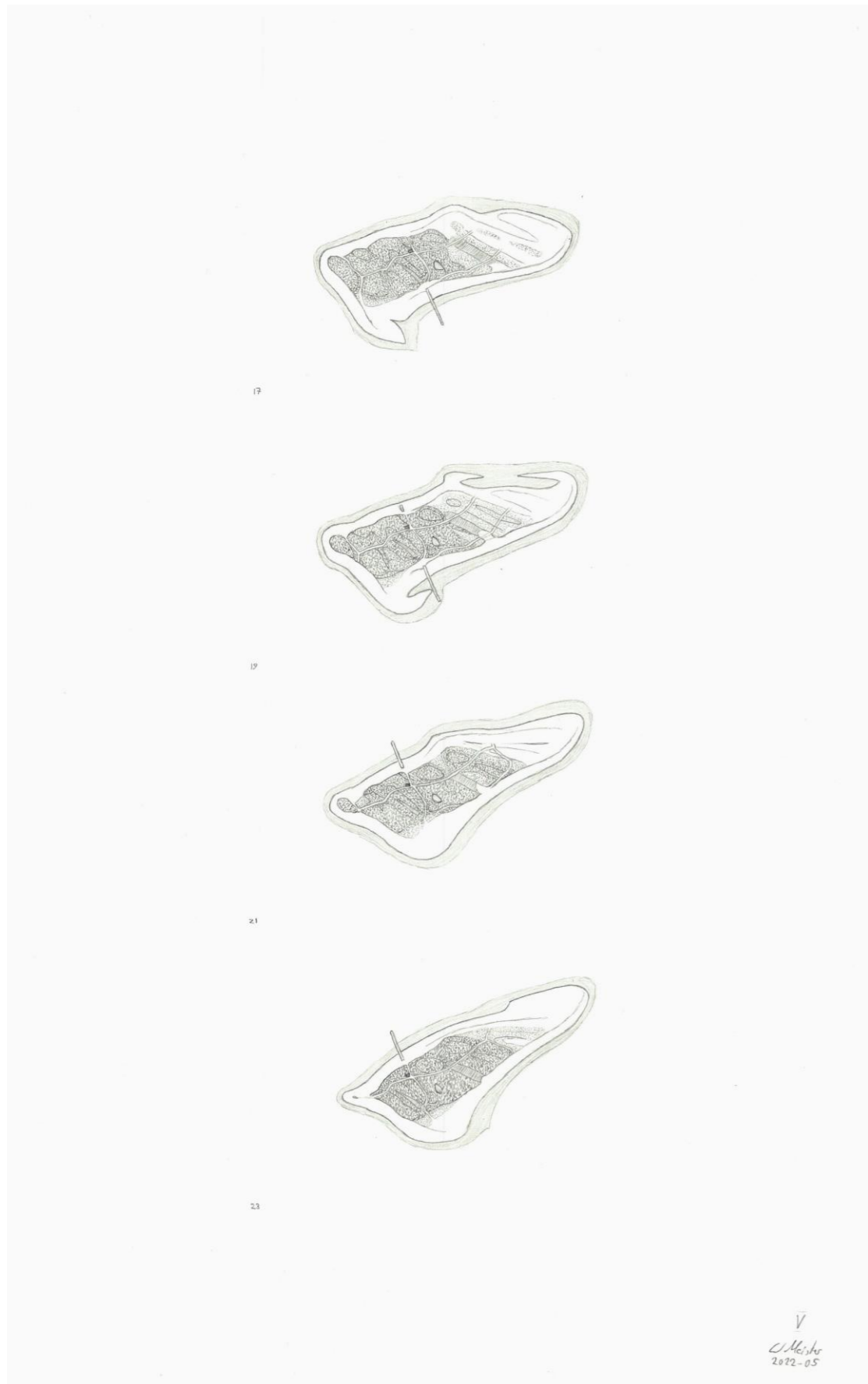
Exhibition

System (prototype) 3 – 6

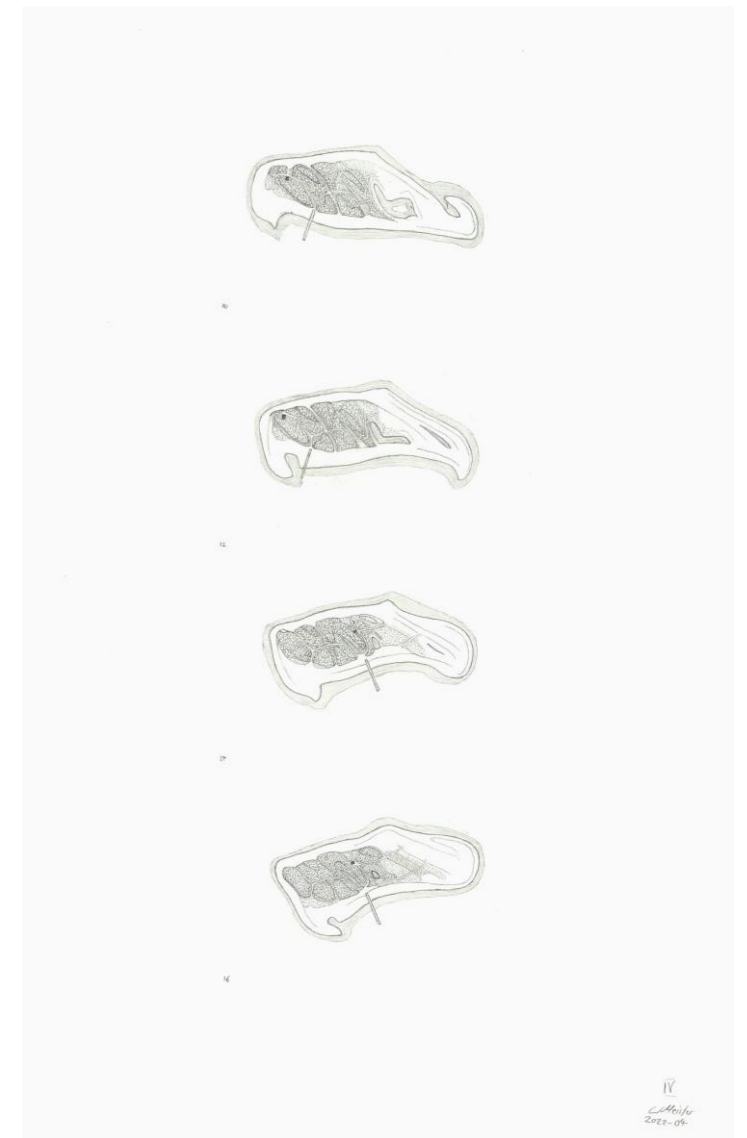
2022

Copper, glass, copper conductive paint, brass, maple wood

25 × 25 × 2 cm (4x)



Selected works

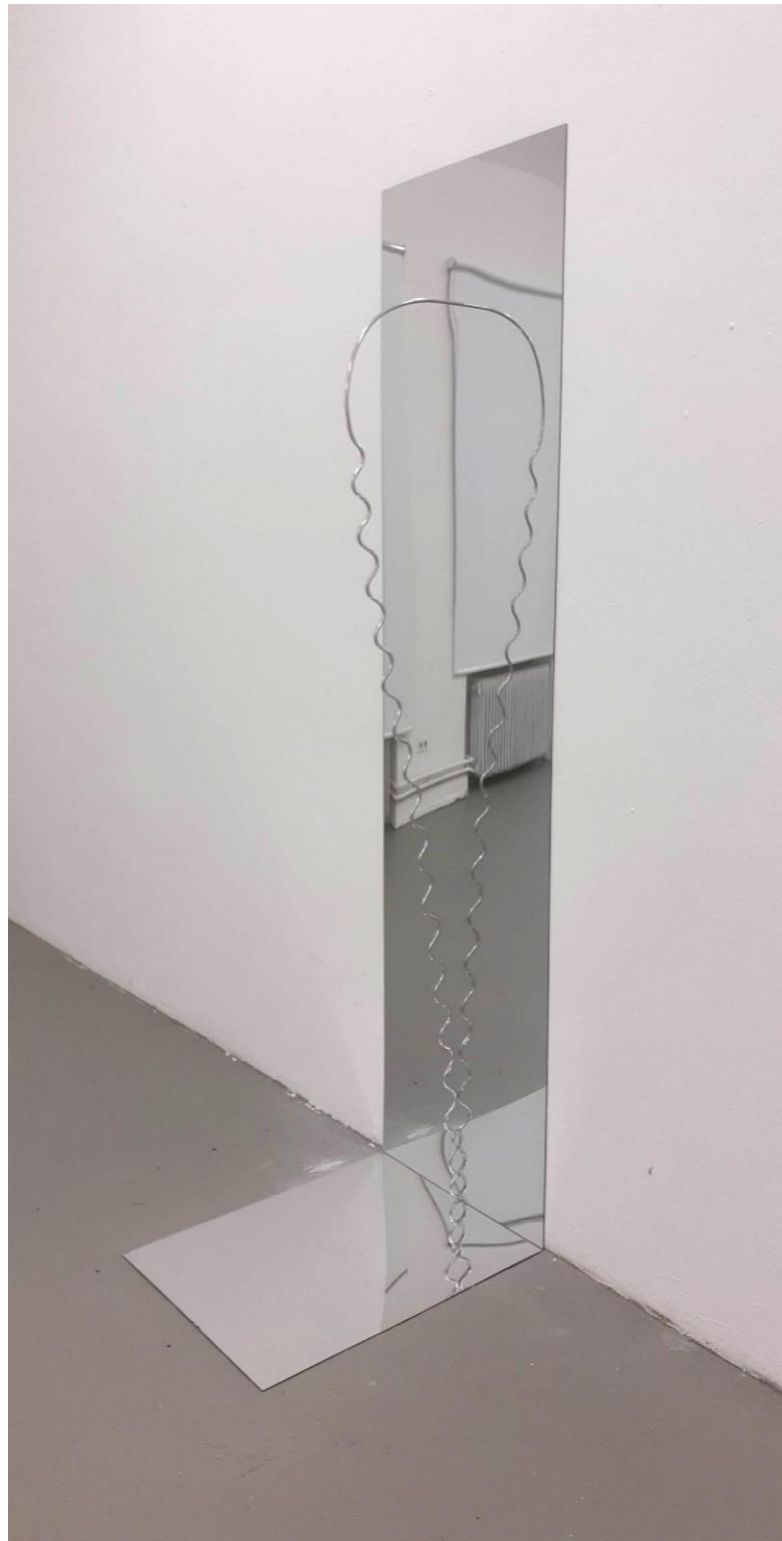


Additional works

### Wandering island 7

2022  
Graphite pencil on paper  
40 x 25 cm (10x)

Based on geographical forms of various Central European islands and coastal sections such as the East Frisian Islands, Sylt, Vorpommersche Boddenlandschaft or Heligoland and Dune, coastal dynamic processes of abrasion and accumulation are simulated on imaginary islands. In each series shape and position of the island changes constantly according to these processes, so that human structures such as huts and piers after some time find themselves at the other end of the island, are washed away by the sea and have to be rebuilt somewhere else.



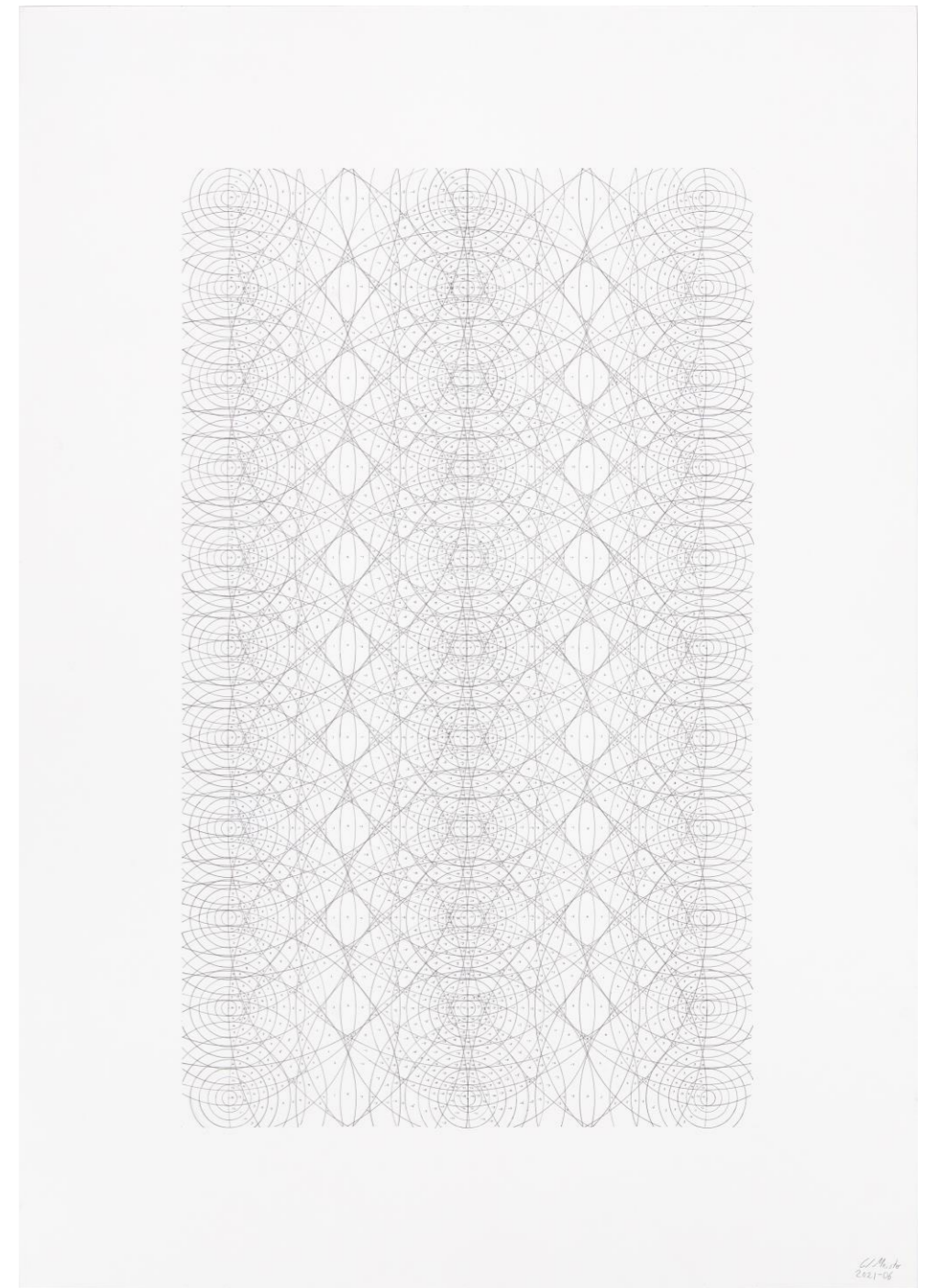
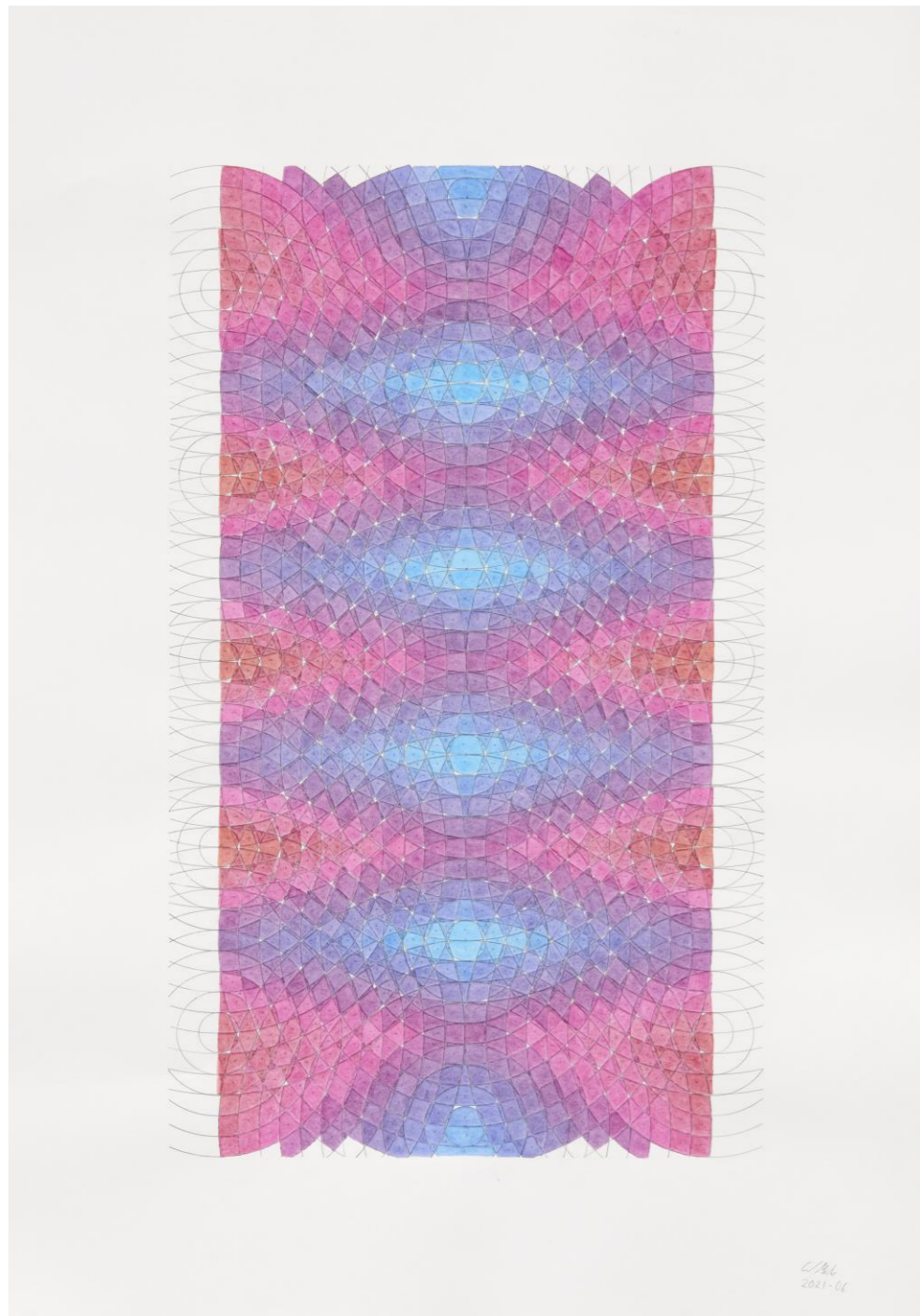
**Crossing paths**  
2022  
Aluminium, acrylic mirror  
220 × 54 × 70 cm

Full views and details



**Broken sequence**  
2022  
Paper strips threaded on metal chain, acrylic mirrors  
470 × 24 × 24 cm

Full views and details

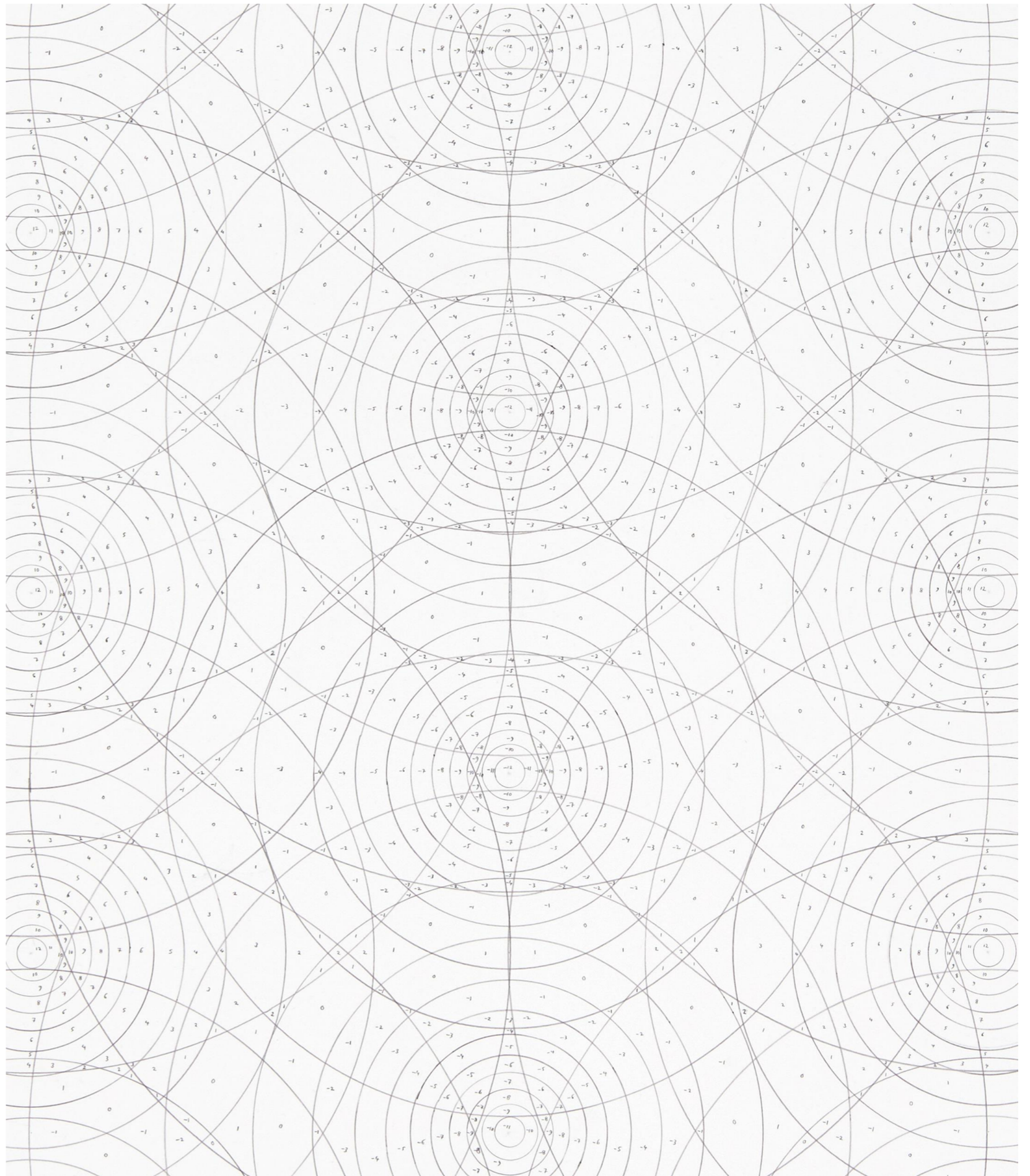
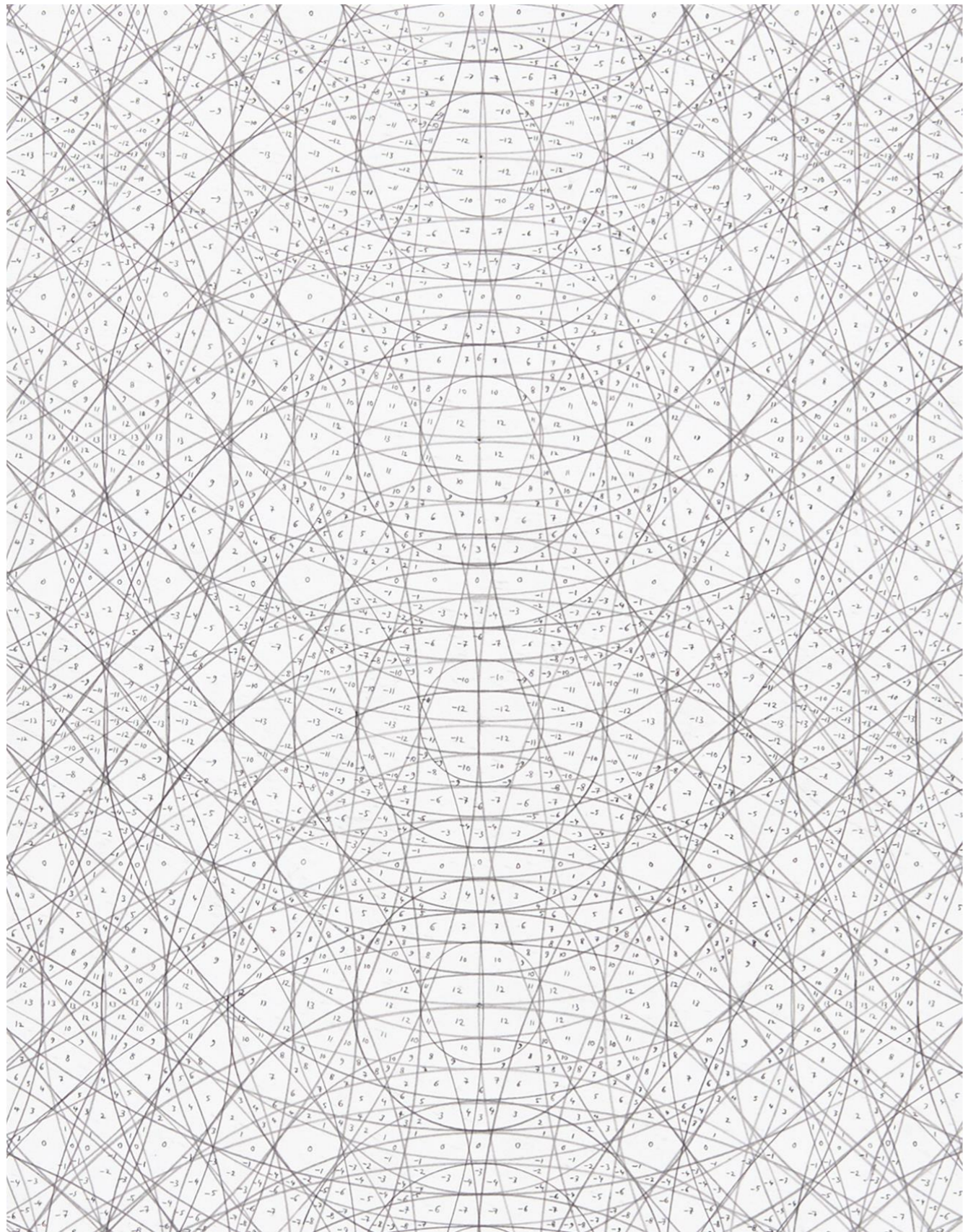


## Crystallization 1 – 9

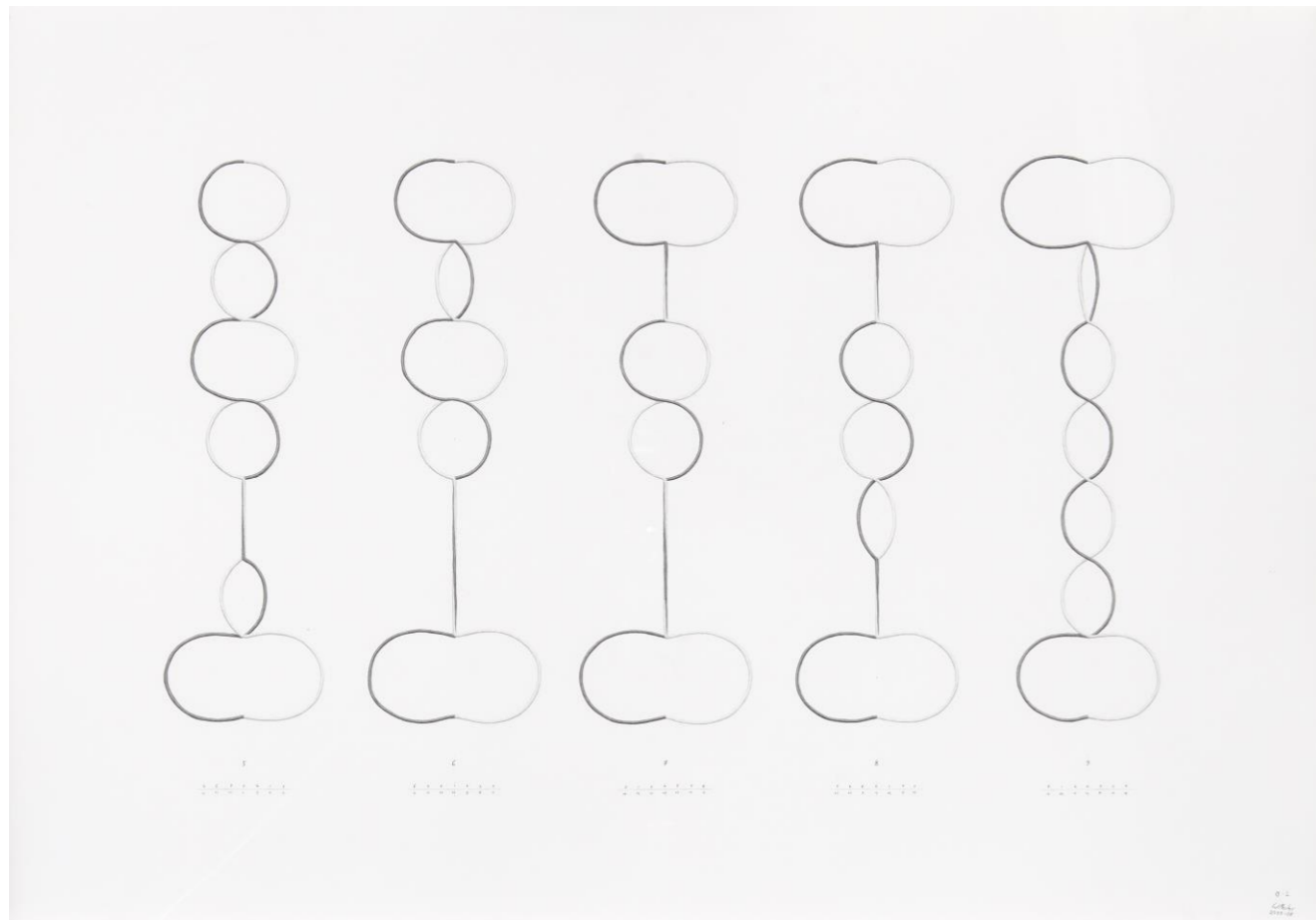
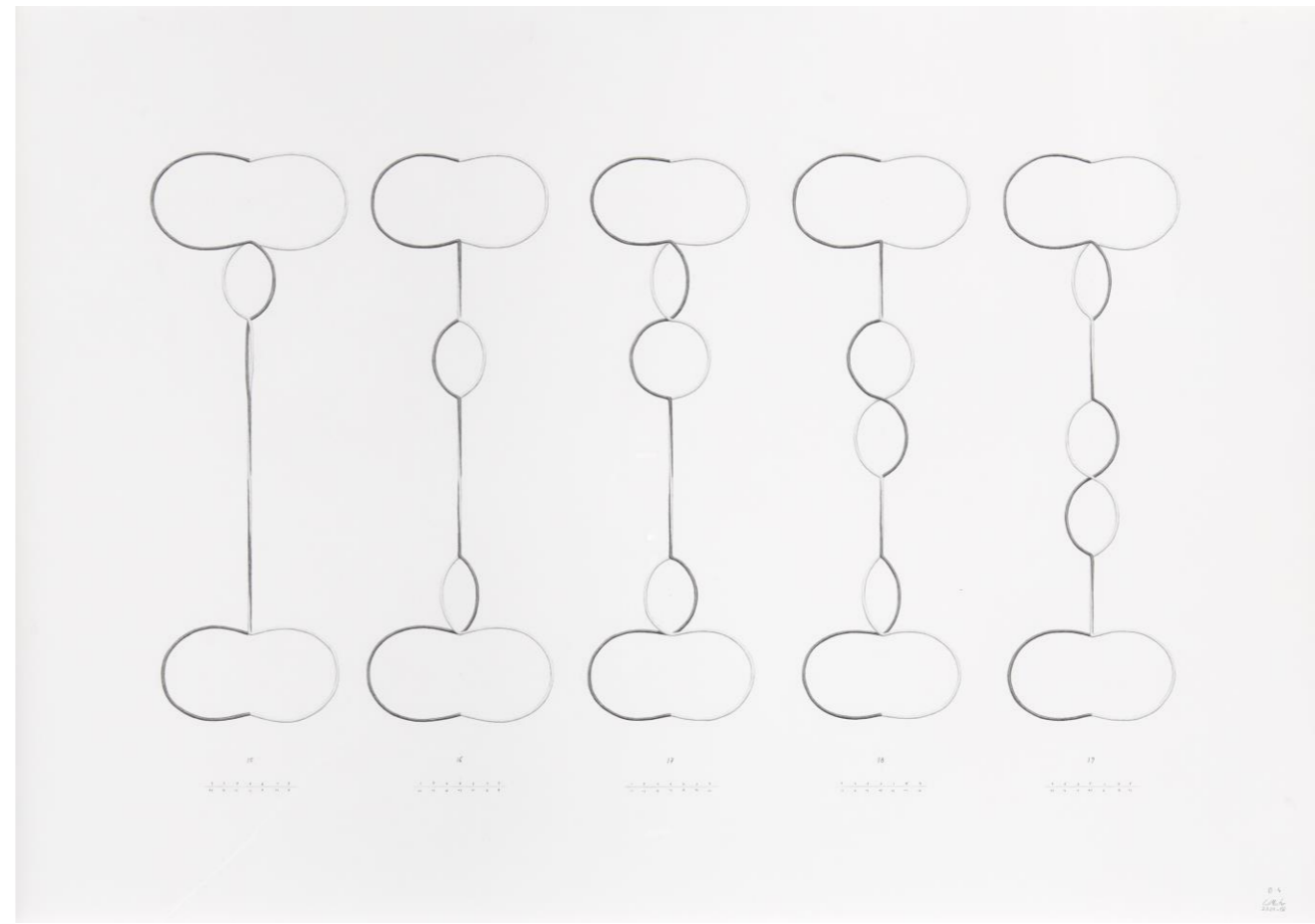
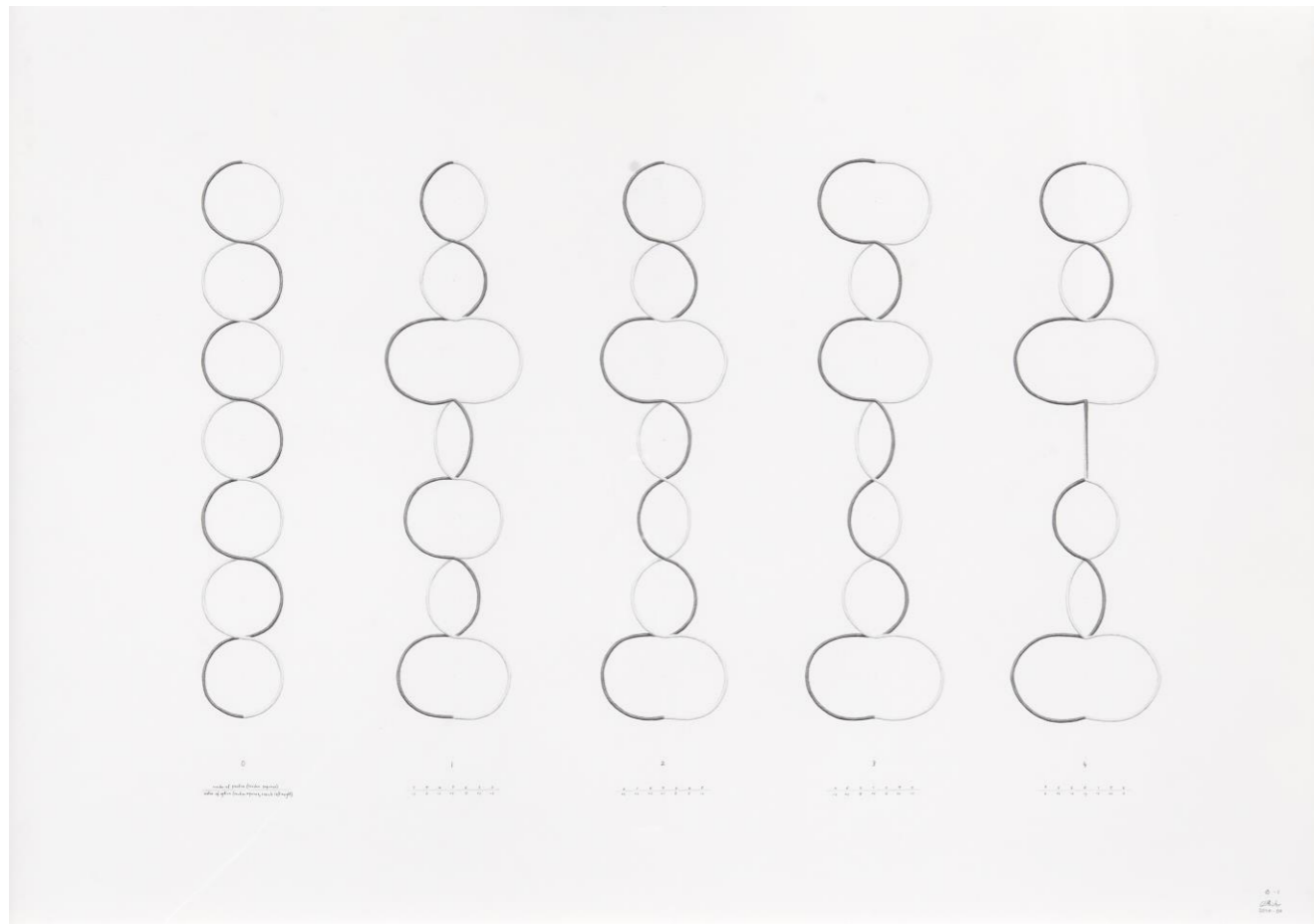
2021  
Graphite pencil and watercolour on paper  
70 × 100 cm (3×), 100 × 70 cm (6×)

Two layers are connected to each other by points arranged in regular intervals. Through these points, within the system of both layers, a constant mass exchange takes place. For each tunnel point only one direction of mass transfer is possible, so that on each layer overlapping force fields around the centers of the tunnel points appear and form a pattern of suction and pressure.

Selected works



Crystallization, details of selected works

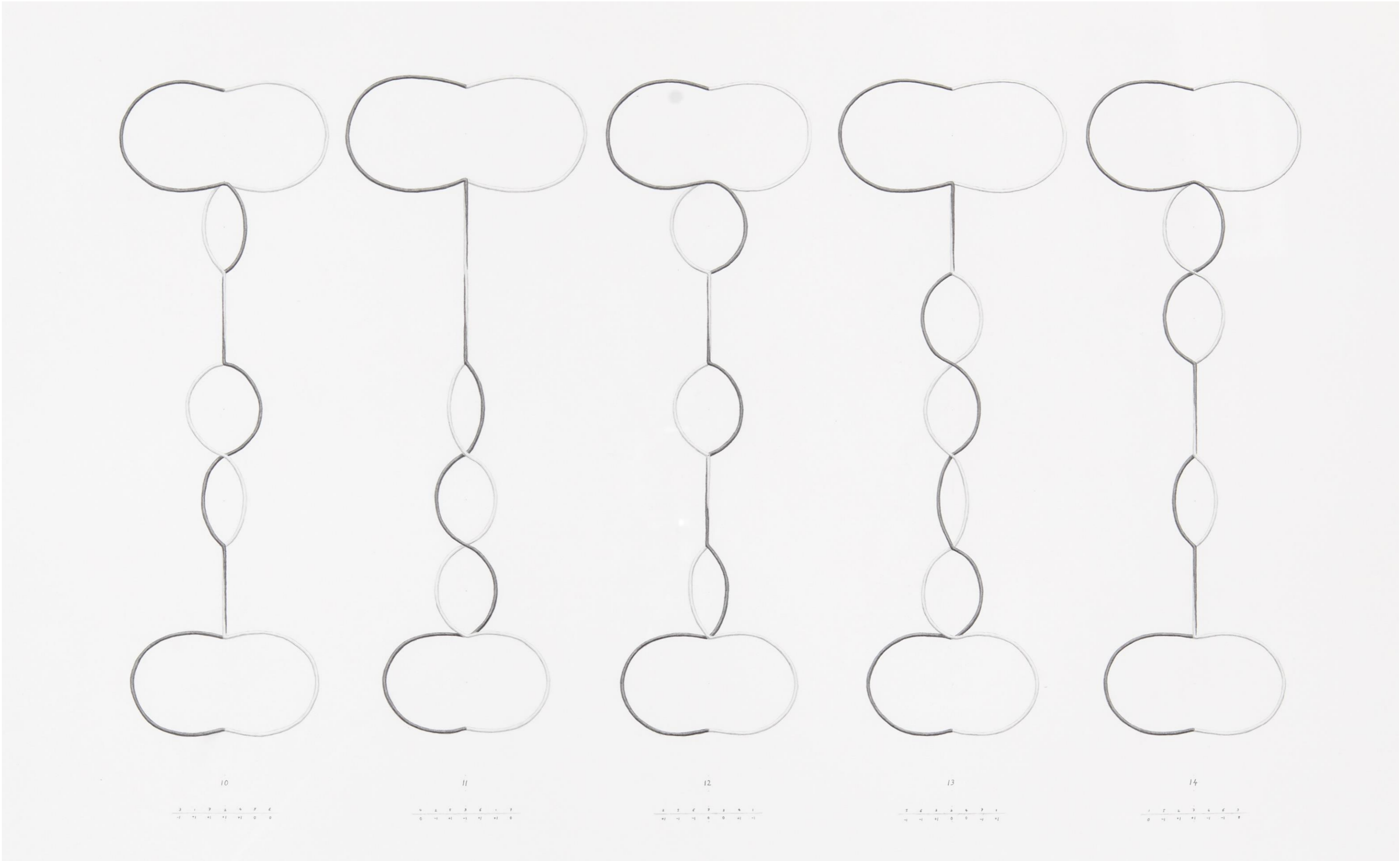


Selected works

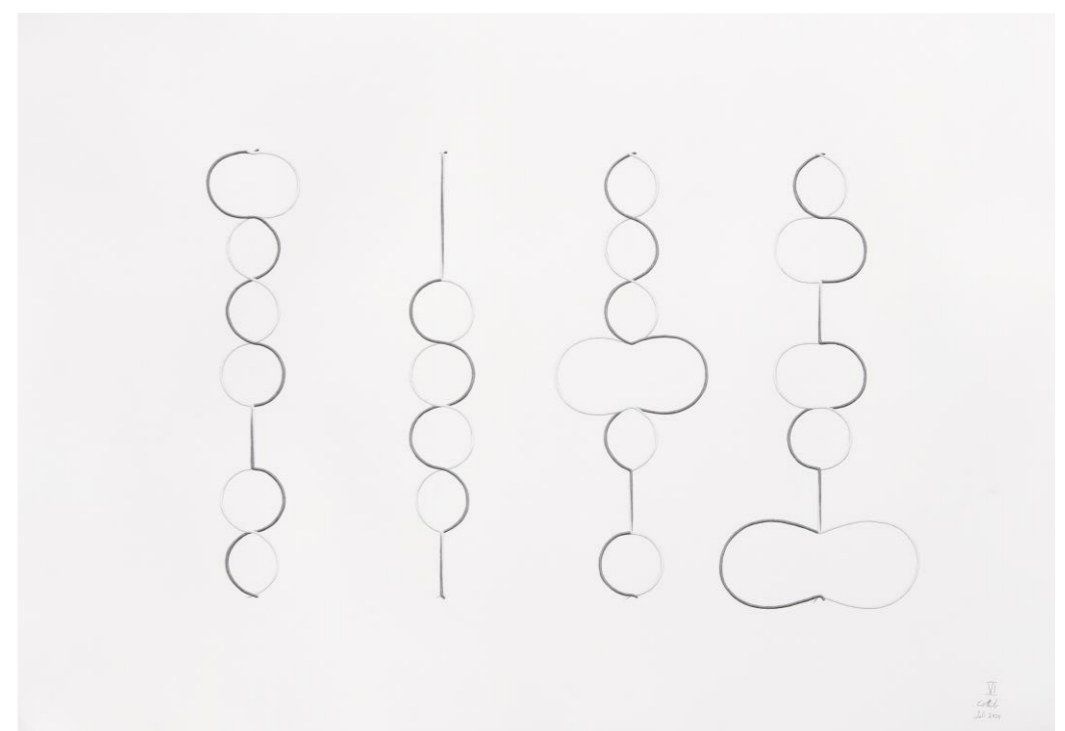
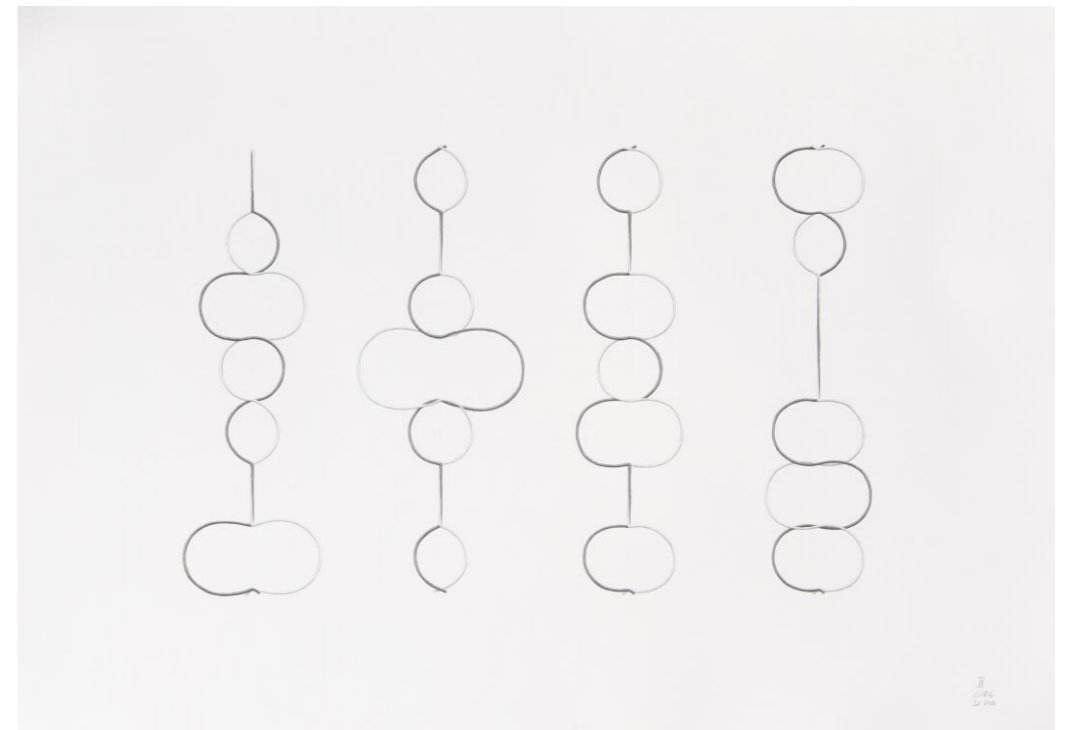
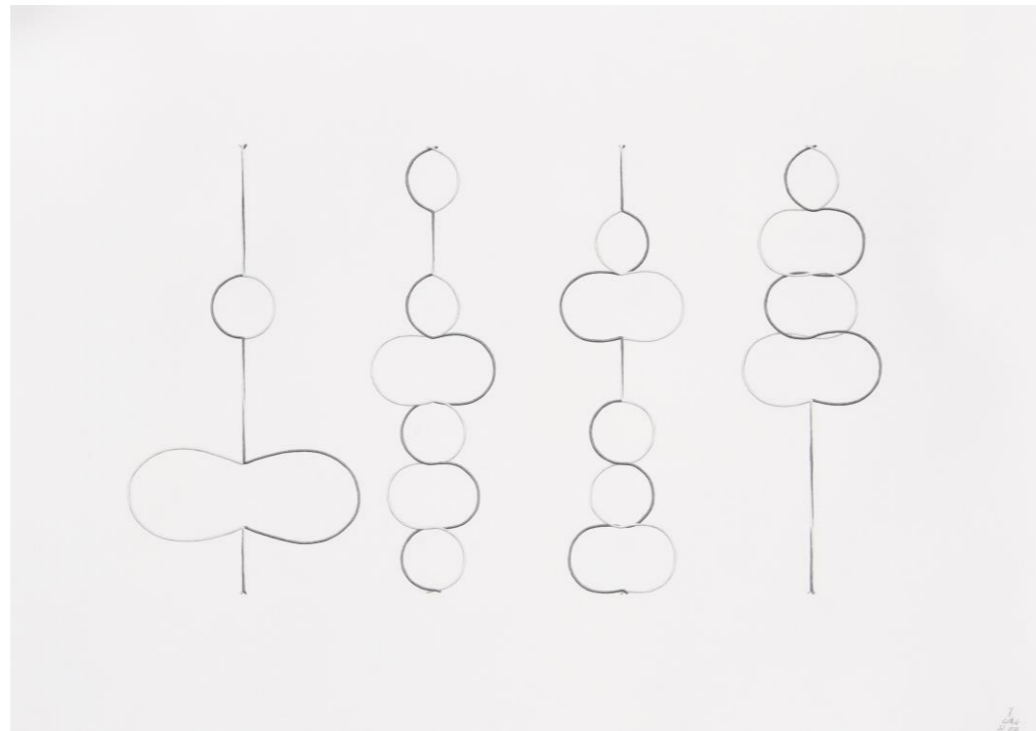
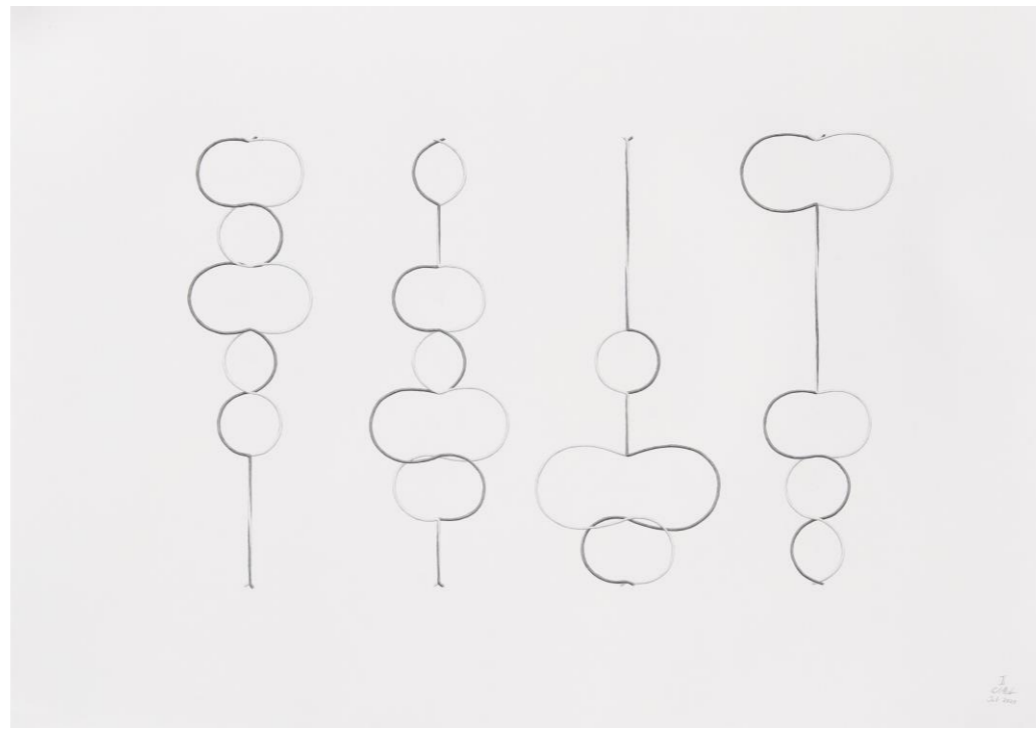
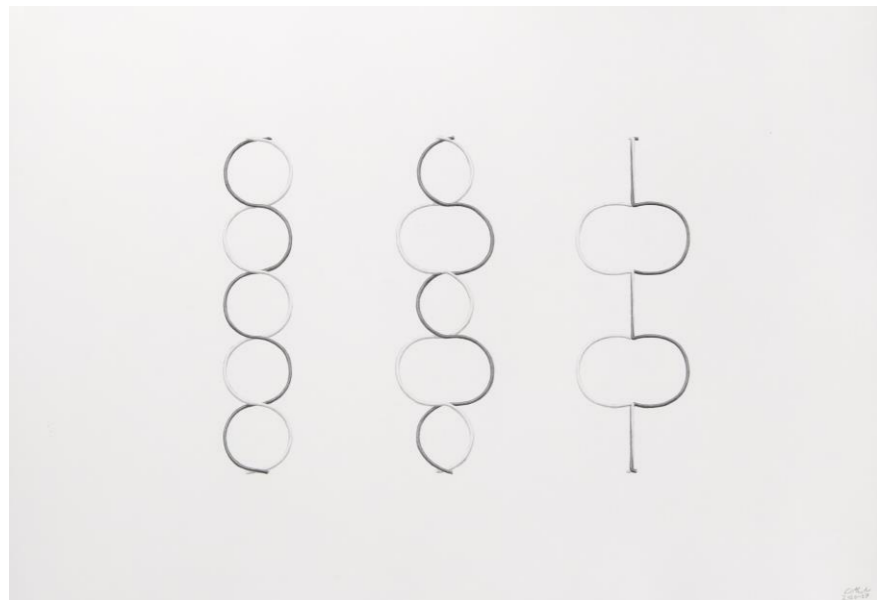
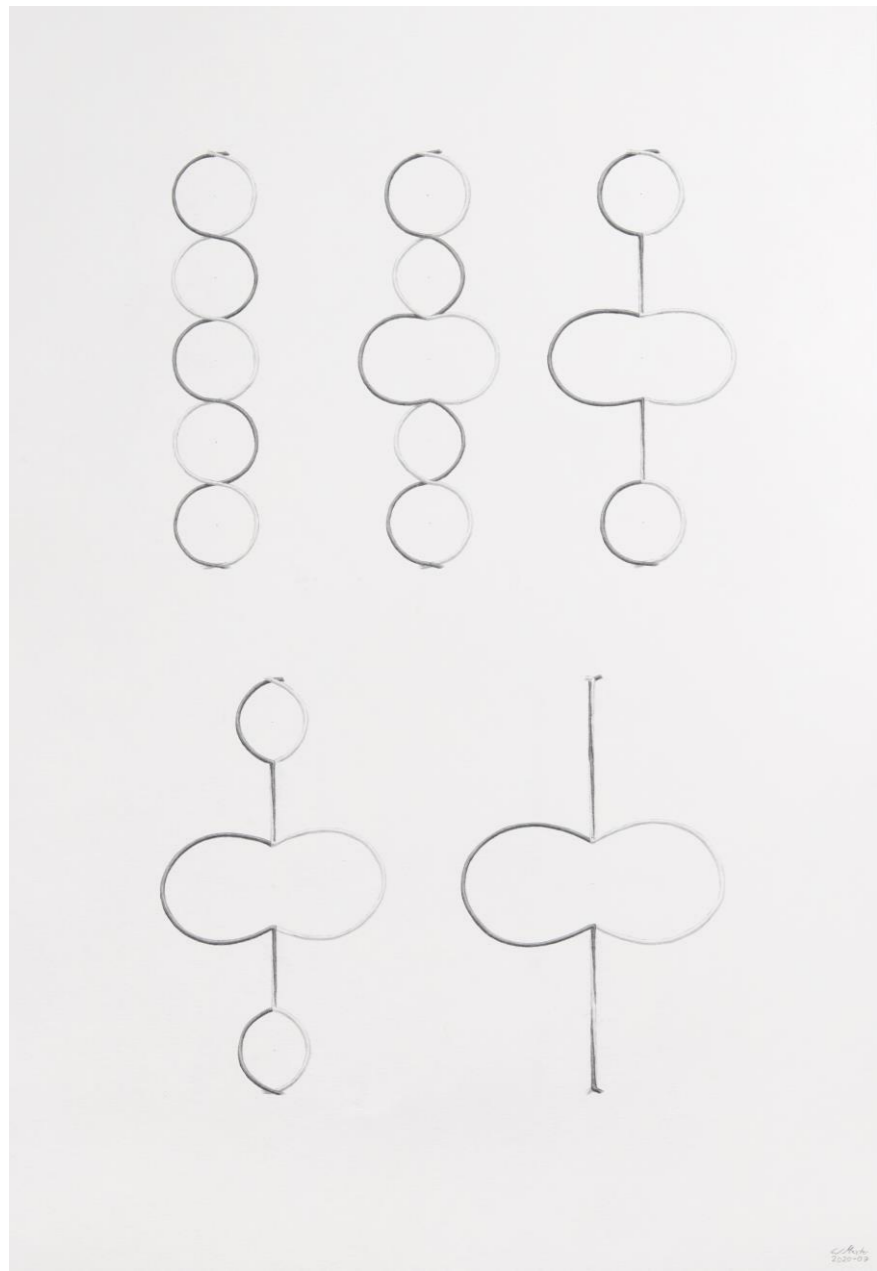
Zero-sum-game 1 - 6

2020  
 Graphite pencil on paper, framed  
 70 x 100 cm, framed 75 x 105 x 4 cm (6x)

Depending on the direction of the impulse, the loops of a single strand expand or contract. For each of the seven (loop) positions of the strand, one of three movement options (+1; 0; -1) is chosen randomly and executed in the next step. This is repeated so that the shape of the entire strand is constantly changing. The two loops at the outermost ends of the strand have the tendency to expand far, while the available strand length remains the same, thus constricting the loops in-between in the long-term.



Zero-sum-game, detail of selected work



Selected works

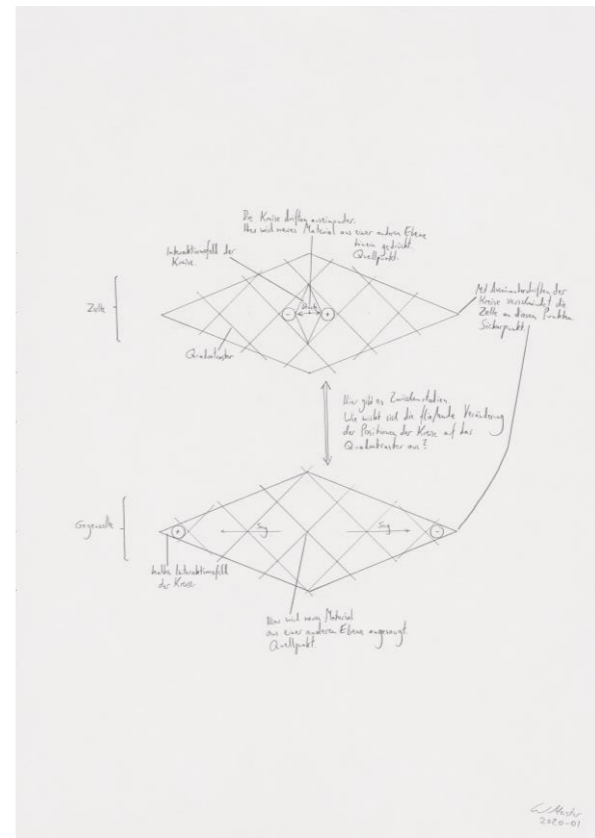
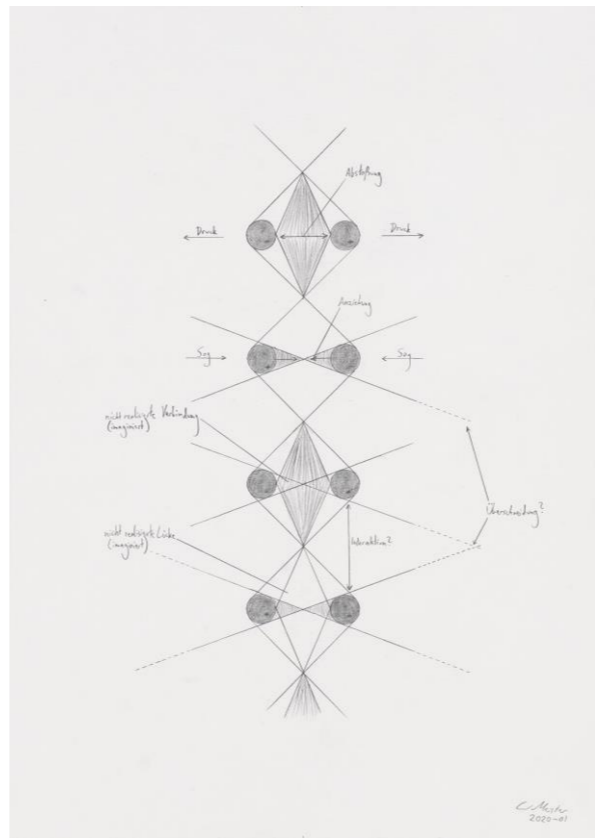
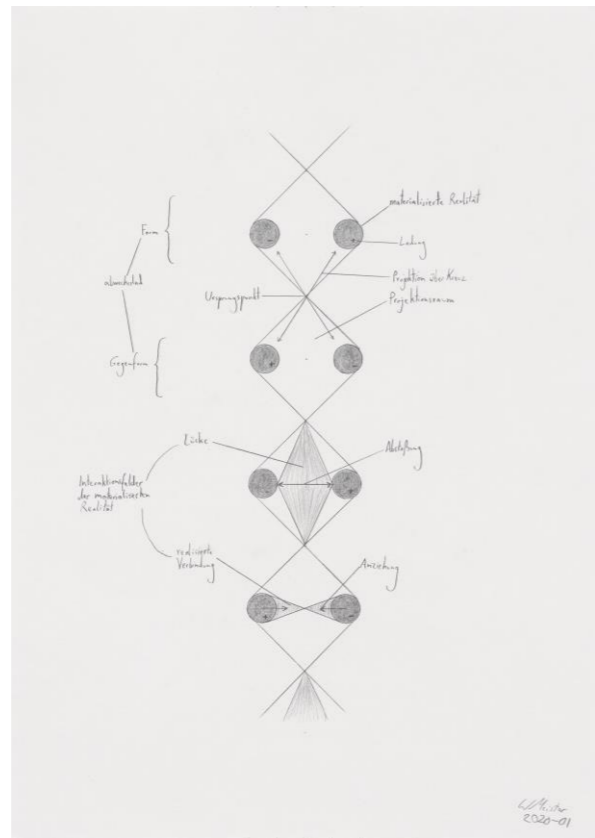
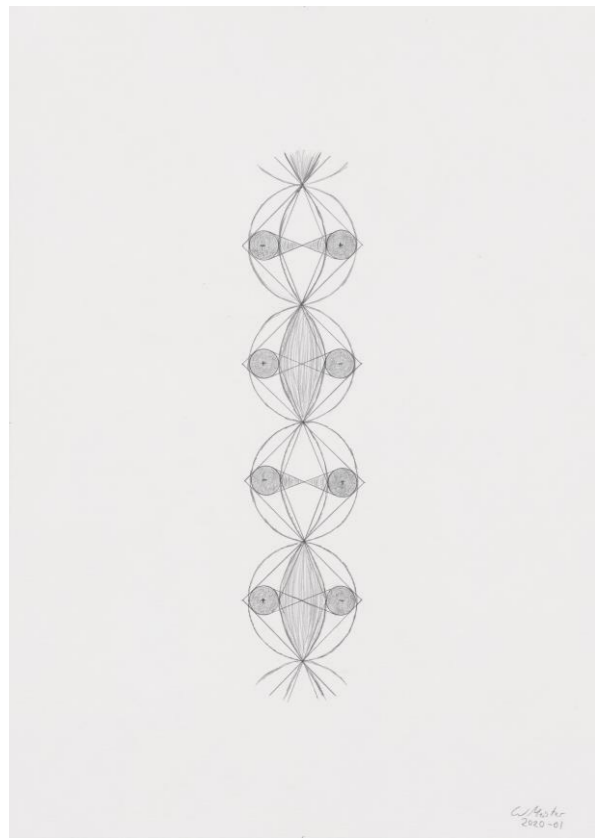
Study for a Zero-sum-game 1 - 12

2020

Graphite pencil on paper

55 x 40 cm (1x), 55 x 80 cm (3x), 59,3 x 84 cm (1x),

70 x 100 cm (6x), 80 x 55 cm (1x)



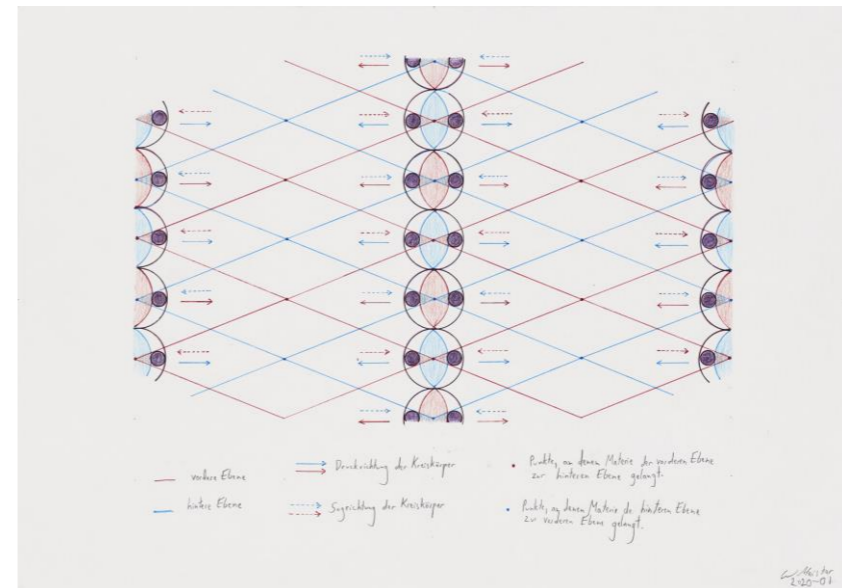
## Sketch of a polarized world 1 – 40

2020-2021

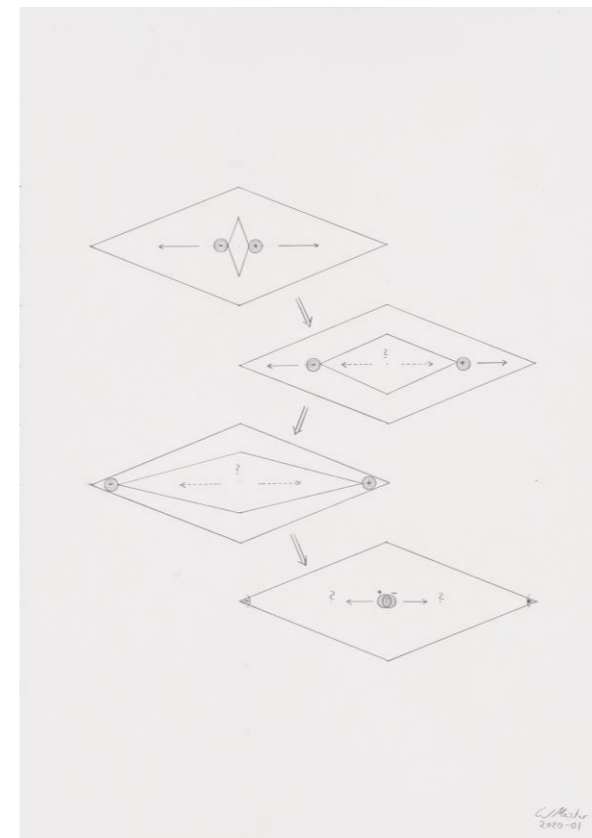
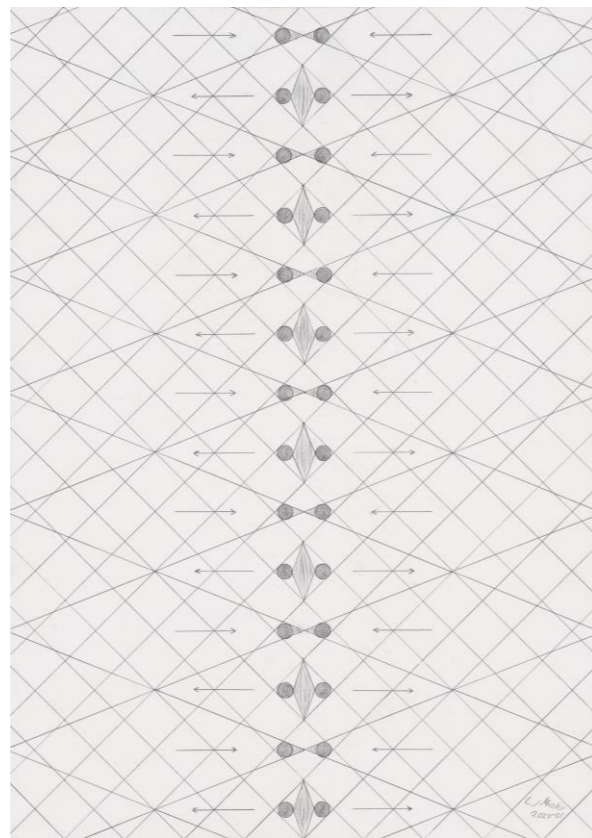
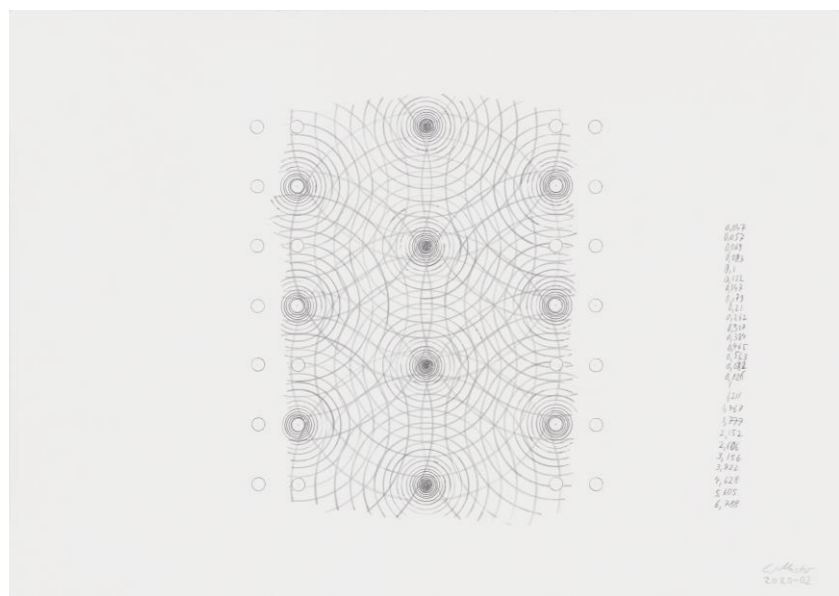
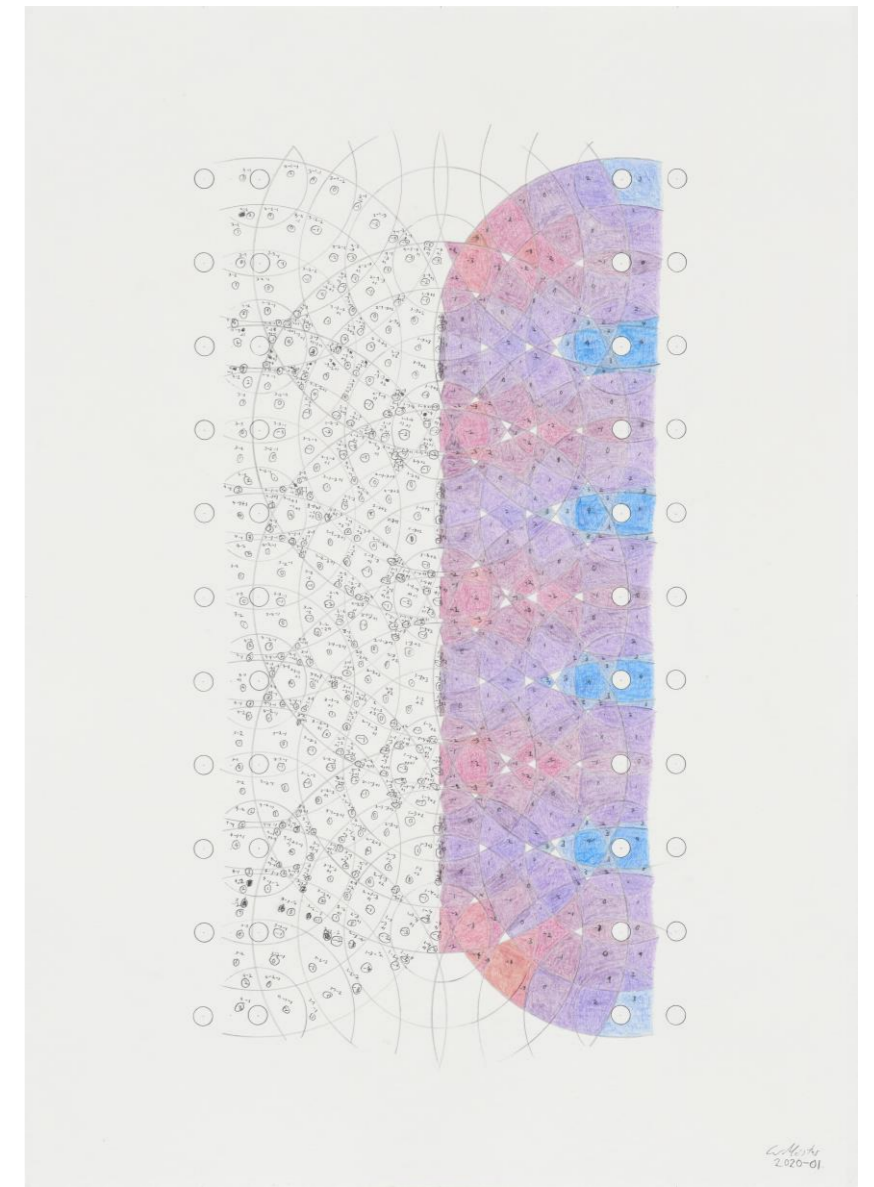
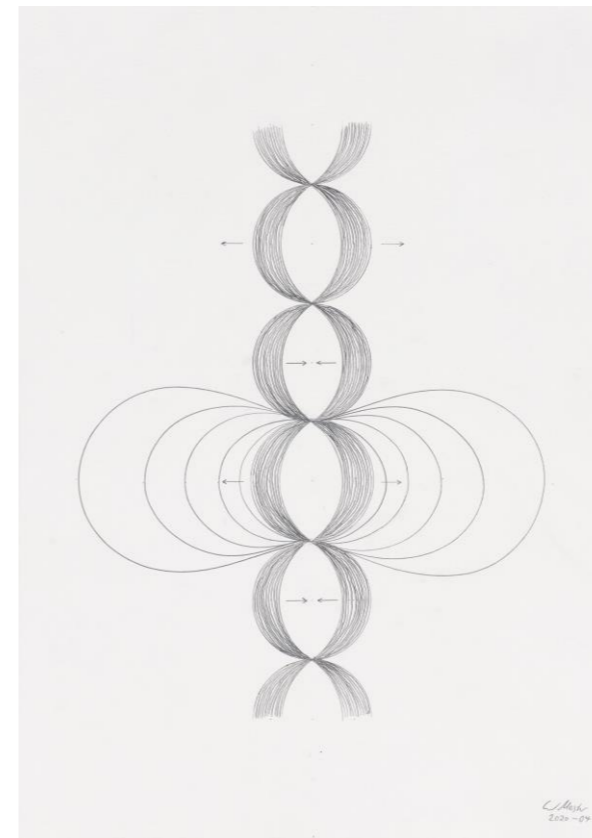
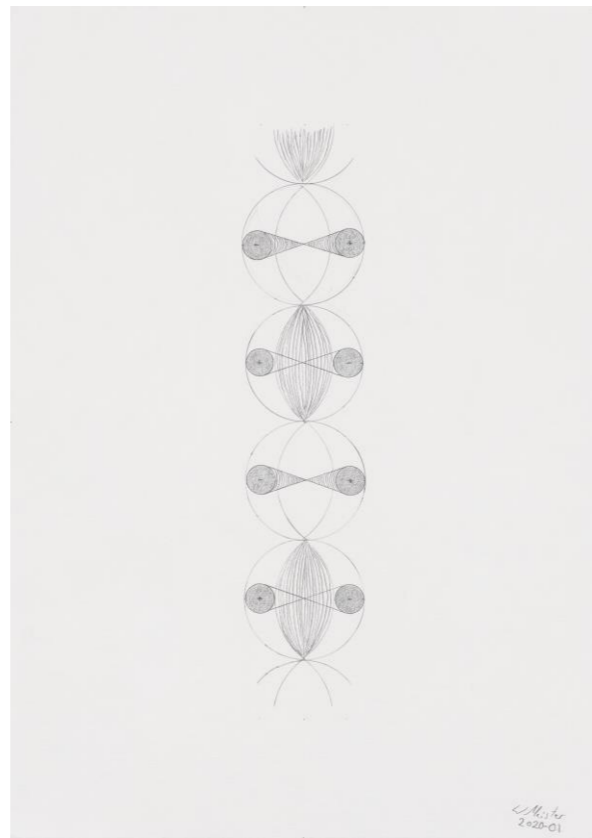
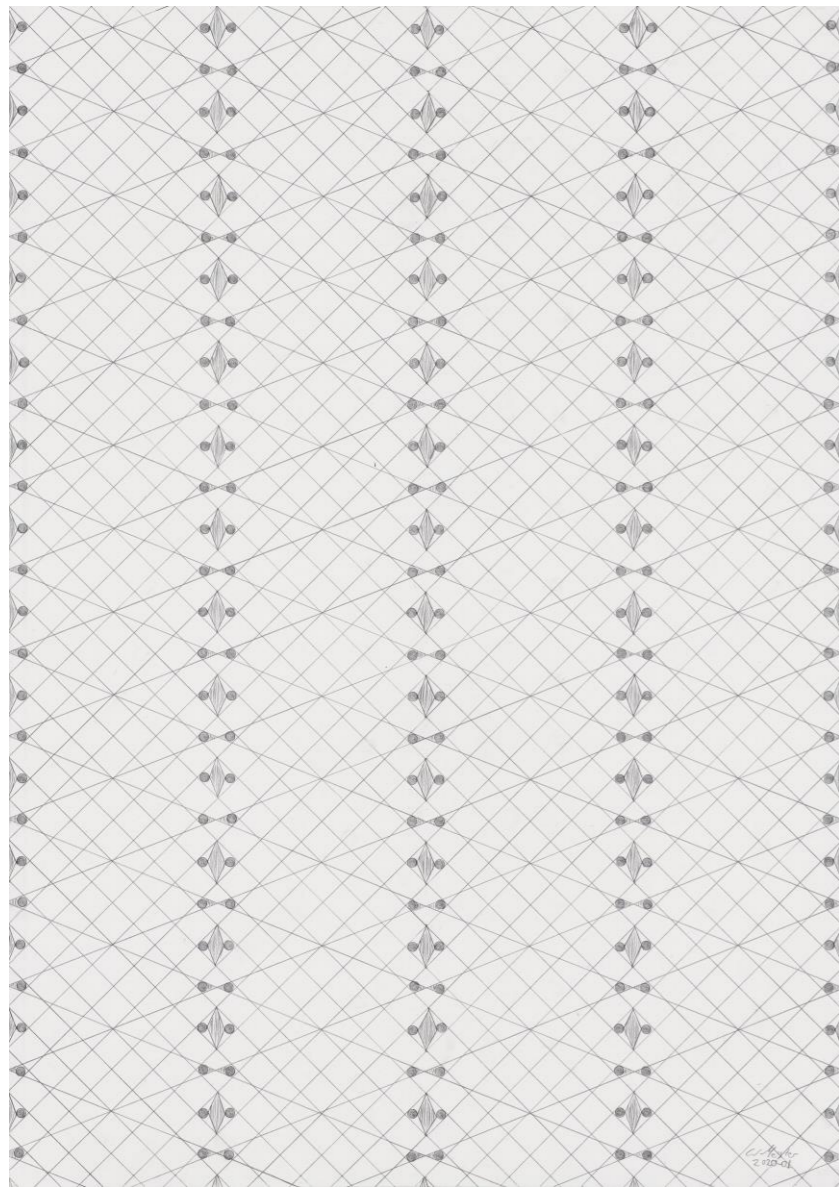
Graphite pencil, coloured pencil and fineliner on paper

29,6 × 41,9 cm (14x), 41,9 × 29,6 cm (16x), 41,9 × 59,3 cm (3x), 59,3 × 41,9 cm (4x), 59,3 × 84,1 cm (1x), 70 × 100 cm (1x), 80 × 50 cm (1x)

Parallel to existing schemes such as the Western scientific (physical), religious and other systematizing worldviews a system is constructed in which interactions between polarities are explored. Two poles are mirrored at a point equidistant from each of them and, in a series of further reflections, result in a strand consisting of two spirally wound partial strands forming loops, with each pair of poles either striving towards each other or apart. Several strands, distanced from each other according to certain geometric rules, form the first layer of the system. Offset to this there is a second layer. Both layers are connected to each other via the centers of the loops, so that a constant mass exchange takes place according to forces of suction and pressure.



Selected works



Sketch of a polarized world, selected works



**'Pears'**

2019  
Oil on chipboard  
80 × 80 × 1 cm

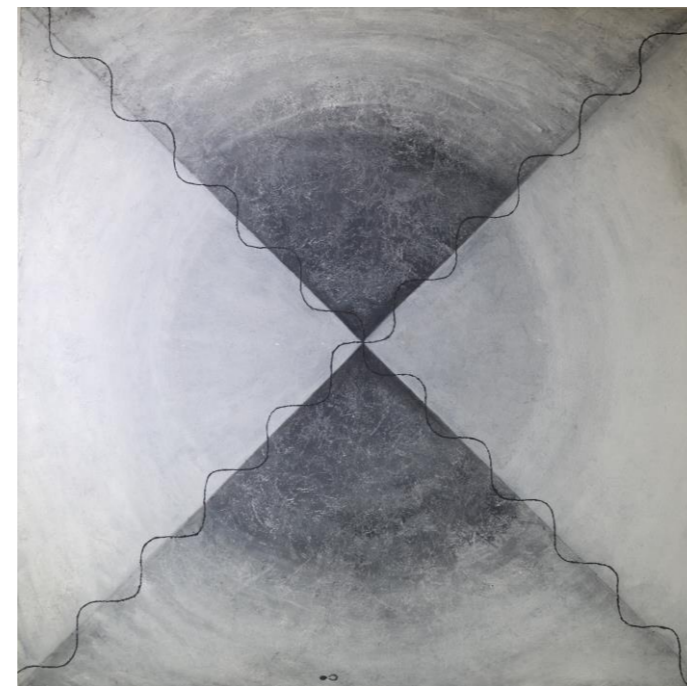
**'Eye'**

2019  
Oil on chipboard  
60 × 60 × 1 cm



**'Wheels'**

2019  
Oil on chipboard  
80 × 80 × 1 cm



**'Crossing'**

2019  
Oil on chipboard  
60 × 60 × 1 cm

Based on experiences of a meditative state, four inner pictures are painted in the form of large panel paintings. The paint is partly applied with the hands, so that a physical connection is experienced again. The works can be read as maps, floor plans or cave cross-sections, in which the recipient locates himself.

## Artist Statement

In my works, simple forms such as lines and circles stand for processes, components, and also agents of our universe, of everyday life, and of our relationship to others. I explore their interactions through repetition and arrangement according to patterns of increasing complexity. Opposing principles are brought together, and their tension is repeatedly resolved within each new configuration.

The basis of my work lies in personal observation as well as in comparisons with parallel systems of thought, such as religious and scientific concepts. The resulting works can be read as topographical maps or sectional drawings, in which viewers can situate themselves and take a mental position.

This raises questions about the origin of forms and the consequences of changing their configurations, and thus of shifting one's own and others' perspectives, as well as the relationship between inside and outside, near and far. Colours, shading, and the layering of forms follow their own internal logic. The result is a topology between map, image, and symbol in which fixed viewpoints and hierarchical spatial orders are dissolved. Foreground and background appear equivalent and may even seem to reverse, or do they? And what does this mean for our contemporary world when the differently coloured areas can be read as entities, figures, or groups of people?

# Wilhelm Meister

born 1996 in Rostock  
lives and works in Hamburg



## Contact

E-Mail: [mail@wilhelmmeister.art](mailto:mail@wilhelmmeister.art)  
Website: <https://wilhelmmeister.art>  
Phone: +49 1757309226

## Education

since 2023 Master of Fine Arts, Prof. Jorinde Voigt, Hochschule für Bildende Künste Hamburg  
The Margaret Trowell School of Industrial and Fine Art, Makerere University, Kampala (Uganda), through the Art School Alliance (ASA) exchange program, Aug. – Dec. 2025

2018 – 2023 Bachelor of Fine Arts, Prof. Jorinde Voigt (seit 2019), Hochschule für Bildende Künste Hamburg

2014 – 2017 Biology und Geography, Universität Hamburg

## Practical experience

2023 – 2025 Student assistant (tutor) for Prof. Jorinde Voigt's class at Hochschule für Bildende Künste Hamburg

## Scholarships and awards

2025 Art School Alliance (ASA) scholarship, HFBK Hamburg  
City Kunstpreis Hamburg, Carolina d'Amico Stiftung, Förderpreis

2024/2025 Deutschlandstipendium

## Solo exhibitions

2022 Klub der Künste OffSpace, Deichtorhallen Hamburg

## Group exhibitions (selection)

2025 'Aus der Spur', Schloss Agathenburg, Agathenburg  
ASA Open Studios, Karolinenstraße/Hochschule für Bildende Künste Hamburg

2024 'start56', gopea-Kunstraum, Burg Bentheim

2023 'Heavy Match' with Prof. Jorinde Voigt's class at Wiensowski & Harbord, Berlin  
Graduate show, Hochschule für Bildende Künste Hamburg

2022 Annual exhibition, Hochschule für Bildende Künste Hamburg

2021 Annual exhibition, Hochschule für Bildende Künste Hamburg

2020 Annual exhibition, Hochschule für Bildende Künste Hamburg

## Collaborations

2022 Feature of selected works in a film scene in the short film 'Kreuzende Linien' by Elena Pilar Nyffeler, Hamburg Media School