

Mechthild Ehmann

Sculptures



Press release



Content

Work images

Page 1	WINTERSUN • 2020 • Solid glass, cut, polished • 18 x 45 x 50 cm
Page 3	INTIMATE • 2019 • Solid glass, cut, polished • variable, approx. 45 cm high
Page 4	BUCKWHEAT • 2014 • Bronze, patinated, polished, lacquered • 120 x 130 x 150 cm
Page 5	LITTLE HEART • 2015 • Bronze, gold plated • 24 x 22 x 16 cm
Page 6	DUAL MOON • 2013 • Carrara marble, partially polished • 50 x 70 x 60 cm
Page 7	WHITE HIP • 2019 • Carrara marble, polished • 40 x 35 x 50 cm
Page 13	CHARON • 2018 • Solid glass, cut, polished • 120 x 17 x 9 cm
Page 15	WING • 2014 • Bronze, patinated, polished, lacquered • 50 x 60 x 120 cm
Page 16	TURMOIL • 2015 • Black dolorite, partially polished • 42 x 32 x 70 cm

Texts

Page 8	Brief text (968 characters)
Page 15	Work review (2.576 characters)

Vita

Page 9	Biography Contests/Prizes Exhibitions in detail
Page 12	Works in public space/Collections



INTIMATE • 2019 • Solid glass, cut, polished • variable, approx. 45 cm high



BUCKWHEAT • 2014 • Bronze, patinated, polished, lacquered • 120 x 130 x 150 cm
Collection Würth, Inv. 16879



LITTLE HEART • 2015 • Bronze, gold plated • 24 x 22 x 16 cm



DUAL MOON • 2013 • Carrara marble, partially polished • 50 x 70 x 60 cm



WHITE HIP • 2019 • Carrara marble, polished • 40 x 35 x 50 cm



Mechthild Ehmann, *1963

Brief text

Although originally entirely influenced by representational art, Mechthild Ehmann has been developing an abstract language of form in her stone sculptures since 1997 that combines sensuousness with simplicity and hints at organoids.

With her classical conception of sculptural language and in vague kinship to Brancusi, Arp and Hepworth, Mechthild Ehmann is one of the quiet penetrators with a quite untimely passion for form and material. Contrasting, mutually contradictory themes and (material) properties merge into a unity in the sculptural process, the harmonious balance of which does not lose itself in a non-committal aesthetic, but leads into tense, erotic condensation.

The sculptures, balanced on a tiny support point and thus movable, surprise and delight with their unexpected lightness and sensual emotionality, which involuntarily move the viewer to touch them.

Biography

- 1963 Born in Schwäbisch Gemünd (D)
1982 Abitur at the Jesuit College St. Blasien
1983–88 Apprenticeship as a stonemason at the Münsterbauhütte Schwäbisch Gemünd
1988–94 Studied sculpture at the State Academy of Fine Arts in Stuttgart,
with Prof. Karl-Henning Seemann, Prof. Micha Ullman
Lives and works in the southern part of the Black Forest (D)

Contests/Prizes

- 2017 Bräunlich-Bieser Prize, Waldshut-Tiengen
2011 Prix A.D.A.G.P Grand Palais, Paris (F)
2010 Gold Medal Salon des Artistes Francais, Grand Palais, Paris (F)
Prix E.-M. Sandoz, Foundation Taylor, Paris (F)
2008 Silver Medal Salon des Artistes Francais, Grand Palais, Paris
2007 Zonta Regio Art Prize (CH, D, F)
2000 Promotion Prize of the Energy Baden-Württemberg

Solo exhibitions, participation in exhibitions and fairs in Austria, Belgium, Great Britain, France, Germany, the Netherlands and Switzerland.

Exhibitions in detail

- 2023 art KARLSRUHE, with ART-isotope · Galerie Schöber
2022 Villa Berberich, Bad Säckingen
Alte Kirche St. Michael, Stadtmuseum and Kunstverein Schopfheim e.V.
art KARLSRUHE, with ART-isotope · Galerie Schöber

- 2021 Museum Schloss Bonndorf
ART-isotope · Galerie Schöber, Fröndenberg
25. International Sculpture Symposium St. Blasien
Art at Hoffbauers, Winnigen
- 2020 Neues Archiv, Burg Wertheim, with ART-isotope · Galerie Schöber
art KARLSRUHE, with ART-isotope · Galerie Schöber
- 2019 Galerie Mauritiushof, Bad Zurzach (CH)
Neues Archiv Burg, Wertheim, with ART-isotope · Galerie Schöber
Kunstverein Löffingen
Kunstverein Haus Salmegg, Rheinfeldern
- 2018 EuropArtFair, Amsterdam (NL)
Hans-Toma-Museum, Bernau
Galerie Altes Schloss, Wehr
art KARLSRUHE, with ART-isotope · Galerie Schöber
Schlosskeller Waldshut-Tiengen, Prize-winners' exhibition
- 2017 Kunsthalle Würth, Schwäbisch Hall
art KARLSRUHE, with ART-isotope · Galerie Schöber
- 2016 Country representation Rheinland Pfalz, Berlin
Hans-Thoma-Museum, Bernau
Kunsttage Winnigen
Atelier Laubach, Ostrach-Laubbach
art KARLSRUHE, with ART-isotope · Galerie Schöber
- 2015 Galerie Altes Schloss, Wehr
Contemporary Art Ruhr (C.A.R), Essen, with ART-isotope · Galerie Schöber
Kunstverein Bad Säckingen
Kunstverein Bahlingen a.K.
art KARLSRUHE, with ART-isotope · Galerie Schöber

- 2014 Museum Herborn
 art-fair Köln, with ART-isotope · Galerie Schöber
 interart, Beeldentuin (NL)
 art station, Zürich (CH)
- 2013 art KARLSRUHE, with ART-isotope · Galerie Schöber
 Galerie Arthus, Zell am Harmersbach
 ART-isotope · Galerie Schöber, Dortmund
 Galerie Alte Schule Adlershof, Berlin
 Schlosskeller Waldshut-Tiengen
 art KARLSRUHE, with Galerie Arthus Zell a. H.
 Kulturtankstelle Döttingen (CH)
- 2012 Galerie Eva Wild, Zürich (CH)
 Salon des Artistes Francais, Paris (F)
 art KARLSRUHE, with Galerie Arthus Zell a. H.
- 2011 Flowers Gallery, London (GB)
 Galerie Vagt, Berlin
 Museum Rehmann, Laufenburg (CH)
 Galerie Altes Schloß, Wehr
 Salon des Artistes Francais, Paris (F)
 Kunstverein Löffingen
 Kunst Zürich 2011, with Galerie Eva Wild (CH)
 depot.K, Freiburg
 Galerie Koppenhagen, Berlin
 art KARLSRUHE, with Galerie Arthus Zell a. H.
- 2010 interart, Beldentiuin (NL)
 art station, Zürich (CH)
 Salon des Artistes Francais, Paris (F)
 Galerie Küper, Stuttgart
 art KARLSRUHE, with Galerie Arthus Zell a. H.

- 2009 German Embassy, Brussels(B)
 Salon des Artistes Francais, Paris (F)
 EU Country Representation Baden-Württemberg, Brussels (B)
 art KARLSRUHE, with Galerie Arthus Zell a.H.
- 2008 Salon des Artistes Francais, Paris (F)
 art KARLSRUHE, with Galerie Arthus Zell a.H.
- 2007 art station, Zürich (CH)
- 2005 Salon des Artistes Francais, Paris (F)
 art KARLSRUHE, with Galerie Arthus Zell a.H.

Works in public space/Collections

BUCKWHEAT (bronze), Purchase Würth Collection, Künzelsau
 PORTRAITS C.a.E. STOLL (bronze), Stoll-Vita-Stiftung, Waldshut
 TIME STILL (glass), Grellet Glass Museum (A)
 RELATIONSHIP (bronze), cruise ship AIDA
 BIG HEAD (granite), Sculpture Path Korber Kopf
 GAIA (limestone), Villy-en-Auxois (F)
 FOUNTAIN SCULPTURE (granite), Horb-Dettingen
 SALVE REGINA (bronze), Patres Garden of the Jesuits, Kolleg St. Blasien
 THE DREAM OF FLYING (granite), Feldberg
 DIPYLON (granite), Sculpture Path Hohentengen (D) and Kaiserstuhl (CH)
 Portrait commissions General Administration of the Max Planck Society, Munich
 Portraits of the Nobel Prize winner Nüsslein-Vollhard, von Klitzing and Ertl



CHARON • 2018 • Solid glass, cut, polished • 120 x 17 x 9 cm



Exemplary solid glass sculptures – approx. 35 cm high, rotatable

The work of Mechthild Ehmann

Although originally entirely influenced by representational art, Mechthild Ehmann has been developing an abstract language of form in her stone sculptures since 1997, which combines sensuality with austerity and hints at organoids.

With her classical conception of sculptural language and in vague kinship to Brancusi, Arp and Hepworth, Mechthild Ehmann is one of the quiet penetrators with a quite untimely passion for form and material. Contrasting, mutually contradictory themes and (material) properties merge in the sculptural process to form a unity whose harmonious balance is not lost in a non-committal aesthetic, but leads to tense, erotic condensation.

The sculptures, each balanced on a tiny support point and thus movable, surprise and delight with their unexpected lightness and sensual emotionality, which involuntarily move the viewer to touch them. By irrevocably removing material, the intended sculpture emerges in a constant dialogue between the inner imagination and the developing outer form.





Transforming the raw stone into an independent, self-contained but movable subject, while appreciating and bringing out the material and its characteristic - this is the main theme of her stone sculpture. While in the stone works form and volume assert themselves in the surroundings through the polished surface, in the bronzes though the question of reality and illusion arises through the reflection of the outside space.

The questions posed by the stone works could also be asked when looking at the bronze works but the interrelationship between space and sculpture becomes most important (probably because of the mirror-polished surfaces).

When it comes to the material glass, Mechthild Ehmann believes in her working method: these sculptures are not cast or blown, but are unique and, just like the stone works, are subtractively worked out of the solid block and then polished in carefully graduated working steps until they reach a high gloss or a state of perfect clarity.



Mechthild Ehmann in her outdoor studio working on a solid glass sculpture

In the glass sculptures, the inversion continues, space and form are transcended by the transparency of the material, creating interior spaces of an almost magical quality. The sensual surface always serves as a contact organ, an invitation and seduction to a very personal, intimate experience.

Status: 2023-01-11



ART-isotope • Galerie Schöber
Hof Sümmermann, Von-Steinen-Str. 1
D - 58730 Fröndenberg an der Ruhr
+49 - (0)172 - 2 32 88 66
mail@art-isotope.de

art-isotope.de