

CHRISTIANE ERDMANN

Biography of the artist

- 1950 Born in Bonn
- 1951-59 Childhood in Istanbul
- 1959 Move to Berlin
- 1969-77 Werkkunstschule Wiesbaden, Studies of Ceramics, sculpture and photography
Fachhochschule Wiesbaden, Designer (Diploma)
- 1977-80 Work at Hessisches Staatstheater, Wiesbaden
- 1980-83 Move to Rome, focus on ceramics and photography/film
- 1983-90 Own sets and set assistances (Nationaltheater Mannheim, Staatstheater Wiesbaden, Pariser Hoftheater Wiesbaden)
- 1983-92 Focus on photography
- 1991-93 Focus on metal-sculpture
- Since 1994 Focus on wood-sculpture
- 1994-03 Studio-scholarship at Kunsthau Wiesbaden, Germany
- 2005 Founding member of Künstlerverein Walkmühle, Wiesbaden, Germany
- 2009 Lectureship at Akademie der bildenden Künste of Johannes-Gutenberg Universität Mainz, Germany



Christiane Erdmann's wood sculptures

After the German artist Christiane Erdmann had dealt intensively with photography and metal sculpture, in 1994 she found her main field of work, which remains until today: the wood sculpture. The tradition of her fascinating monolithic, figurative sculptures standing on oversized columns, which she works out of a block of wood with a chainsaw, goes back to the archaic classic. The central subject of Erdmann's oeuvre is the human figure, primarily the female. However, the artist is not interested in the anatomically ideally shaped body: with her precise powers of observation, she expresses expressive gestures and postures of unique figures, tells stories.

Wood, the organic, grown and living material, is a sensitive material, the processing of which requires detailed knowledge. This special material plays an important role in Erdmann's work, although it does not give shape to the design of the figures. In the work process, on the other hand, the peculiarity of the tree, its volume, its size, texture and materiality dictate the possible form from which the artist frees the body. She leaves the traces of the processing visible when she completes her work. The colored version enlivens the figures, but does not cover their basis. The special character of the sculptures emerges from this haptic quality and uniqueness of the texture.

The viewer sees Erdmann's work at eye level, as the sculptor uses the height of the tree as an enormous base for the figures that emerge from it. The bodies invite you to walk around them and observe and experience their nature from all sides.