

Christine Biehler

Portfolio

Artist statement

In Short: Person

Selected work

Contact information

Artist statement

sculpture and/in process

My artistic research interest lies within the field of **sculpture**. Sculpture is work with and in space. The core focus of my art is the transformation of space in the broad sense by means of installation, intervention and action.

I use many **different materials and techniques**; forms of art are overlapping. I work interdisciplinary and in situ. An installation originates on site and refers to its settings.

By means of deliberate intervention the pieces condense to **poetic spatial images** which permanently influence the perception of the location where they took place. Differences in temperature and smell, interference in the architecture, such as drillings or damage, model fixtures or traces of fictive events, such as the destruction of a gallery room, arouse associations with personal stories and memories. In this way, the exhibition room or location of the presentation becomes a construction site or a landscape.

The site-specific projects take **aspects of the process and motion** into account. The sculptures and installations are set up as “temporary pieces” and gain a temporal dimension. This is shown either by the use of ephemeral or liquid materials such as ice, reflection, foam, steam and performing elements, or in a frozen motion, a shut-down pointing to the before and after.

After a certain point the work gains a life of its own and becomes an event, drawing on **several senses**. In most cases the sculptural interventions allow the viewer to walk through finding his own position and point of view.

In Short: Person

Christine Biehler (born in 1964 in Landau/Palatinate) is a German installation artist and an art mediator currently living in Hanau near Frankfurt/Main.

She studied Fine Arts, focusing in particular on sculpture and film/video at the Academies of Art in Berlin and Braunschweig and at the Johannes Gutenberg University in Mainz.

Since 1991 she has presented work at museums, art associations, alternative spaces and galleries in Europe and has received numerous awards and scholarships.

From 1999 to 2010 she did research and taught sculpture, art in public space and Performance Art as a professor at the universities Dortmund and Hildesheim and the Art Academy Kassel.

From time to time she curates video screenings, exhibitions and projects in public space.

Selected work

Implemented Installations

happy forever
Fly! Or: Björn, du Hure
MANoMAN
vents
AUFWALL (oak rustic)
shining void I and II
The Tempest
so high above
deep freeze
air base 30°, 60°, 95°
Venus World
Tours

happy forever

2022. Mühlthal bei Darmstadt, Wacker Fabrik. Installation in process

2 professional cotton candy machines on metal stands, 2 low-noise compressors, ventilation flaps on metal supports, sacks of sugar, coloured granulated sugar, portioning device, funnel, panel with control technology.

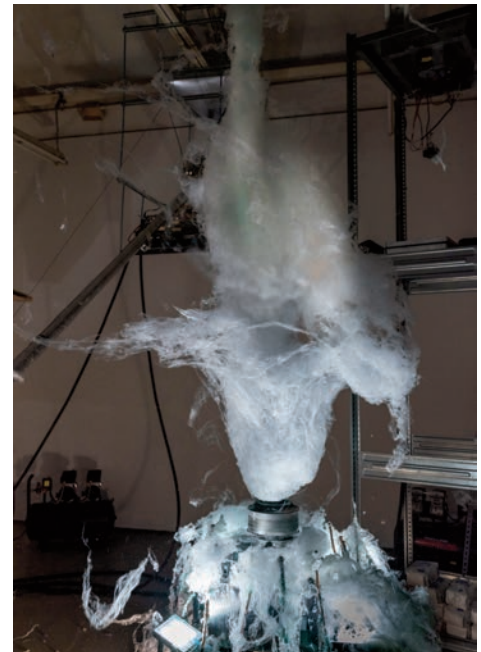
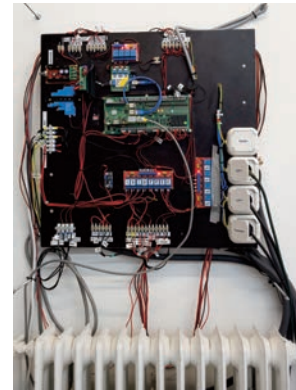
In the installation “happy forever” two modified cotton candy machines stand on metal supports, waist-high and at a distance of 2 – 3 metres from one another. In a tact, which varies according to the exhibition, their rotating spindles produce fluffy sugar candy which is carried upwards using air flow technology and which appears to float above the machine like brightly irradiated webs. This image is then suddenly interrupted by a hefty blast of air which catches the balls of sugar strands and blows the cotton candy to the floor or in the direction of the other machine.

The cloud, still white in the air, crystallizes within the next few days into bright, iridescent colours. A gaudy painting of the space successively increases caused by this kind of “action sugar painting”, coating the floor and the machines with a bizarre crust. What at first begins with two clean, shiny machines ends in a dystopic sugar battlefield. An ambivalent picture is created, which at first glance evokes childhood memories and entices us to touch and taste, but at second glance appears to be aggressive and nasty.

The smears and crumbs, the soft cloud and the gentle movements of the floss in the air are in attractive contrast to the metal, the rods and brackets of the sugar funnel tube, the relays and the compressors that dominate the installation when it is standing still. Nothing is hidden: cable conduits, air pressure and control technology complete the mechanical and predictable aspects of the installation.

Two modified cotton candy machines produce fluffy sugar sculptures which are carried upwards like clouds using complex air flow technology.

A hefty blast of air catches the balls and blows the sugar strands to the floor leaving a colourful “action sugar painting”.





Fly! Or: Björn, du Hure

2021. Installation, Frankfurt am Main, 'Alte Schmelze', Farbenfabrik Dr. Carl Milchsack

Small car, brand Suzuki, lifting sling, chain, white Flock

Room size: 7m wide, 12m long, 6.50m high

A steel girder runs 5m high across the walking direction of the former small industrial hall. In the centre a small white car is hanging from a belt above the heads of the observers. The front of the car slopes at an angle of 20° towards a skylight from which daylight shines from above onto the object. The windscreen wipers are pointing outwards and both the driver and front passenger doors are wide open as if the car is in high flight with its wings spread wide.

This idea is backed by the nature of the surface of the car; with the exception of the windows and the blinker lights all the previously painted surfaces are now covered in white flock. The soft textile layer, which reminds us of little feathers or a thin layer of frost, is in contrast to the soiled concrete hall and the dark underbody of the car with its organically contorted pipes and its crude means of suspension.

As an observer one has an unpleasant feeling; it doesn't feel comfortable to stand under the hanging vehicle. Can you trust the chain? Just as the command to fly in the title suggests, this installation is dealing with actual weight and about overcoming heavy burden in hard times. After lockdown and the pandemic when the cultural scene hit rock bottom we should be happy that things are starting to look up again – but this velvet “dove of peace” weighing tons - is he called Björn? – has to be pulled towards the light with a chain hoist and so much technical effort.

Perhaps when leaving one discovers the offensive graffiti with the words “Björn, du Hure” and the outline of a car drawn on the derelict stone wall of the old hall. What was there first, the sketch on the wall or the object in the room? That remains a mystery.

A small white car covered in white flock is hanging from a belt above the heads of the viewers. The front of the car slopes towards the sky.





MANoMAN

Mainz 2019. Exhibition room “apotheke” (the “pharmacy”). Installation
MAN-truck, lifting device, jack, plasterboard wall

“Mann, oh, Mann!” The title of the exhibition resembles this spontaneous German exclamation of amazement, similar to the English “boy oh boy”. Is the downtown exhibition room now a vehicle showroom? When glancing through the display window of the former pharmacy, parts of a red semi trailer truck can be identified. How did it get in there? Does it belong to the road works being carried out in front of the entrance to the gallery?

The vehicle is jammed in between pillar, wall and ceiling, seems to have shot into the room and been tilted with the help of metal blocks: The driver’s cabin is tipped forward, the transmission is exposed – apparently these are exceptional circumstances as a warning light is continually blinking: Is it a breakdown, an accident or a catastrophe?

The installation on the subject of the Palatinate Cultural Summer 2019 event: “home/s” literally turns the “homeless” into a protagonist: Trucks and their drivers are the warrantors of our society’s boundless freight transportation and the right to mobility. They stand for being permanently on the road – “always on the go”- and for masculinity in connection with entailed performance.

In the MANoMAN installation, however, the vehicle has been taken out of service and, scarred with welding seams, appears to be in difficulty.

The pioneer days of the “kings of the road” in their vehicles of shining chrome, of wide horizons and romantic sunsets have long since gone. This hulk of a truck now unfit to drive has been taken apart, its individual parts have been pushed through the narrow glass door and then reassembled. Its monumental, almost aggressive physicality and the delicate balancing act of such a heavy vehicle unsettle us. Does the system need repaired?

A large MAN-truck is balancing propped up at an angle in the too small exhibition room; outside the door road works are being carried out. The driver’s cabin is tipped forwards and the warning light is blinking.

CHRISTINE BIEHLER





vents

Saarbrücken 2018. The Saarland Artists' House
Zinc plate, rubber, sound

If you listen carefully in the basement studio of the Artists' House, you can hear a soft hissing, swooshing and tapping. The noises are coming from "Vents". In French "vents" means "winds" and in English the word is used ordinarily for discharge ventilation shafts. The title already implies that the artist has chosen an ephemeral material: air; strictly speaking the air tanks that guide the airflow.

In general building utilities (HVACR) are to be found in the basement. In the basement of the Artists' House, too, the door to the elevator equipment room is open and from there an apparently new ventilation system leads into the exhibition room. The elements of the unit are mounted at first overhead and then carry on along the floor. They rise in a corner, seem to interlace there and then carry on through a side wall into a neighbouring room.

The screwed together stereometric forms made of zinc plate form a large metal sculpture, taking up a lot of space and turning the visitors into onlookers. In order for an all-round observation of the work the visitors have to move, climb over a knee-high block or duck under a metal arch. The precision of the minimalist style of the basic material is contradicted by its excessive use and along with the sound is additionally diminished through the use of rubber mounts and hoses.

Why are so many ventilation shafts winding through the room? The apparently great need for fresh air is perplexing. The unit seems to be in use and doing its job. Or are these humming ventilation shafts only simulating their function? "Vents" reacts to what we find and lodges in such a way in the given architecture of the basement that it seems to be taken completely for granted that the installation belongs there. But something is not quite right: In "Vents" the industrial objects gain surreally a life of their own and are spreading growing, proliferating and popping: The system is out of control.

The existing ventilation system spreads in the exhibition room interlacing and then disappearing into the wall. The metal plate elements vibrate and hiss.





AUFWALL (Oak rustic)

Wiesbaden 2019. Installation. Kunstverein (Art Society) Bellevue Hall

Herringbone parquet made of oak blocks, ladders, sharp metallic plastering mesh, impact-sound reducing material.

Something has happened! In the elegant Bellevue hall the newly laid parquet floor has been pushed together; apparently by chaotic natural forces, and is now arching towards the ceiling.

The catastrophic scenario depicting a mighty and disastrous act doesn't hide the fact that it has been constructed. It turns out to be a giant sculpture made of pieces of wood laid out in a herringbone pattern and supported by aluminium ladders.

The surging wood and its layers transform the inner space into a walk-in landscape which seems to show that motion has frozen and danger has been averted. The garish green, in part roughly torn sound reducing material colourfully supports the resulting impression of a landscape, but at the same time exposes its artificiality. The "parquet wave" perhaps also reminds us of "The Ice Sea" by Caspar David Friedrich or the "The Great Wave" by the Japanese artist, Hokusai, in which the dimensions and dynamics of natural forces are shown and averted.

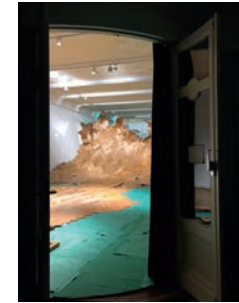


An everyday material which normally unintrusively and naturally in an everyday setting has its place under our feet – parquet flooring in rustic oak – has taken on a surprising form: AUFWALL (Eiche rustikal) questions the solidity of the ground – a reflection of society?

The title AUFWALL (Eiche rustikal) has several implications in German: "Aufwall" means a rising up, an uprising as if the floor wants to fight against something. At the same time it contains the English word wall – the wall seen by the observer in the installation as a parquet floor arching upwards as high as the ceiling.

"Eiche rustikal" (rustic oak) furniture or floors are to be found in middle-class homes and point to the well-established middle-class household, that previously made use of this room and that today with its purchasing power guarantees that everything runs as it does – towards a global catastrophe.

A herringbone parquet floor has been forced apart. The individual wooden blocks have been pushed together and supported by aluminium ladders arch in a mighty wave upwards towards the ceiling.





The Tempest

2011. Old movie theatre with heavy stage curtains in Attnang-Puchheim, Austria; Part of the “Festival der Regionen”
DMX-Controller; Wind machines, spotlights

Air, in the form of wind, acquires energy and speed. Wind brings things to life, sets them in motion. In *Der Sturm/The Tempest* air streams are created and used as ephemeral artistic material for a processual installation.

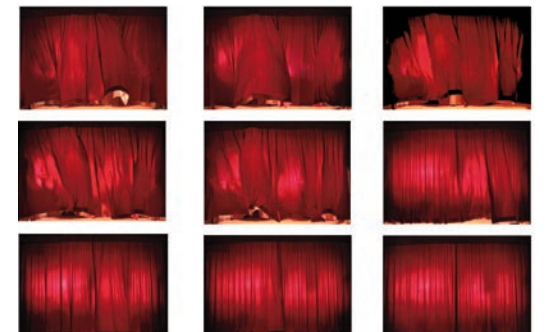
The stage of a large theatre also used as a cinema is brightly lit. However, neither people nor objects are in the spotlight. The stage curtains which are blown into motion by powerful wind machines are the protagonists. At first all is quiet. Then the curtains begin to move in an unusual way: at times billowing about wildly and then swinging gently, blown in all directions by the air flow and following a staged choreography. They twist, pulsate and swirl as if being pulled and pushed together and then apart by invisible forces. Finally, after a thirteen minute sequence they are still again. Back-lighting penetrates the surface of the cloth making it appear to glow. In this way the functional stage elements, here the curtains, are given a luminous charge – an aura – the curtains seem to be alive, animated, alien and yet familiar and at the same time surreal.

The intervention works with the situation and sets the stage itself in motion. In this way the performance becomes the topic. The material, that as an element separates the stage area from the auditorium and guarantees the illusion, surges forth. Or: The curtains seem to emit what they have absorbed over many years from films and performances. Their agitation seems to mirror the changing emotions found in the dramas and the comedies. The title alludes to one such classical, theatrical situation, by using the title of one of Shakespeare's dramas in which everything begins with a storm and the sylph, Ariel, causes the stranding of a ship.

The *Tempest* takes place in a hall with a strikingly original 1950's interior design, to which our attention is now directed. Light penetrates under the wafting curtains from the stage, wanders along the rows of seats and shines like a searchlight again and again on empty individual seats in the audience. The whole room is also atmospherically encapsulated by the amplified sound from the stage's loud-speakers, at times sinister and orchestrated. The audience feels the airflow and hears the whooshing and droning of the fans as well as the noise of the heavy cloth curtains beating against each other. The transformation of the quietly sleeping space into an animated space is inspired by the phoenix rising from the ashes. The phoenix is the heraldic animal of the town of Attnang-Puchheim that was heavily destroyed by American bombers in April 1945. The installation brings a breath a breath of fresh air to the place. It draws on the history of the town, but is not imperatively bound to it.

Heavy stage curtains and wind machines stage a thrilling storm.

CHRISTINE BIEHLER





shining void II

Montabaur 2018. Installation in public space. Former ammunitions depot b05.
Chrome paint, 60s era overhead streetlight with arched arm, warning sign, barriers
Hole in the ground 2.50 m x 2.50 m x 3.00 m (deep)

Waist-high barriers, a street lamp and a yellow warning sign mark a hole in the grassy entrance area of the former special weapons depot. The hole seems to radiate light.

Looking over the barriers into the hole one can see that the earth as well as the exposed service and sewage pipes have been lined with a layer of high gloss chrome, in some parts worn. The silver hole perhaps reminds us of the crater of a small explosion or the result of a detonation. At night due to the street light the hole shines in a glistening light. Because of its form this "highlight" suggests its functionality and visitors puzzle over its possible purpose. Do these pipes go through the whole area? Have they something to do with the current roadworks on the approach road to the b05 site? What do they transport? Why has it been built here in this form? What function do these elements have in a military sense? Why were they sealed?

This artistic work is found in a quite hidden area of the Montabaur forest in an area that has only recently been made accessible to the public. It is a mysterious place: 30 years ago it was not known exactly what was stored in the bunkers. Today we know that the destructive weapons at the Hoerssen Depot were part of the machinery of war deterrence. Even today, the German army uses a wide network of tunnel systems as depots and supply routes which are only accessible to insiders. Shining void points to these zones which are shielded from the public.

The installation must first be discovered. On the one hand, all the elements – even the arching form of the street lamp from the 60's – are constructed in such a way that they could be relics of the past. On the other hand, the sculpture is hidden unspectacularly below ground level. In actual and in a figurative sense the shining void bores into the deep, opens and sets free what was previously hidden without really solving the puzzle. What is exposed besides the ordinary, everyday service pipes is, as the title says, a shining void, that can be filled with and connected to personal stories and associations to the site.

A silver hole at the former ammunitions depot – the result of a detonation or is it a relic of the past?





shining void I

Hamburg 2015

Chrome, spotlight, waist-high red and white barriers. Hole in the ground 2,50 m x 2,50 m x 3,00 m (depth)

The newly completed area around the Wandsbek market place has just been opened up again to the public; but now this: Not another construction site? The newly laid pavement has been opened up once more. Just outside the underground exit waist-high barriers have been set up, marking a new excavation pit.

The hole seems to radiate light; being curious, people step closer to have a look. The excavation hole in the middle of the pavement as well as all its service pipes and sewage pipes have been lined with a layer of high gloss finished silver chrome right up to the upper edge of the pavement. Instead of looking down on damp, brown earth one looks down into a three-metre deep hole with shining surfaces.

The chrome creates a disquieting, reflecting surface which makes the surroundings part of the hole, depicting and distorting them. The protective solid ground is damaged. The sculpture, however, does not fill the void.

Shining void eats its way quasi into the body of the town, conserving and refining the "injury" and thereby questioning its solid foundation. On the other hand, the installation forms a hidden highlight in the environment that first has to be discovered. The excavation is something foreign that has found its way into the centre of town and with its apparently futuristic surface has as it were become fused with its surroundings. Perhaps when viewing the shining void some might also think of a silver mine and the hope of prosperity it offers Wandbek's old and new "gold diggers" in the former outskirts of Hamburg.

In the sculpture the roughness of the building material and the random appearance confront the meticulous processing of the surfaces. The chrome coats the hole with a soft surface.

An excavation pit in the middle of the pavement along with all its exposed service and sewage pipes has been completely lined with high gloss finished silver chrome.





so high above

2001. Installation. Art Association Cuxhaven, Germany.

Ceiling breakthrough, ice, metal footbridge, silicone, mist machine. Anteroom: Parkbench, postcard rack, trash can, wall drawing

The exhibition room is perceptibly cool. A light mist hangs in the air. Those who walk on the given pathway into the space to the brightly illuminated center of the installation can look upwards and catch sight of a space-enlarging, glistening, white hollow. The cold seems to be coming from this partly humidity-glazed, partly velvety-frosted vault.

The normally low rooms of the Art Association building are as such thematized in the artistic intervention and have been extended both practically as well as ideationally. An ice sculpture soars into the first floor and places itself thus not in, but above the exhibition room. Under the viewer there is an extensive line drawing of white silicone which gives dynamic to the surface of the floor and softens it. Jacked-up walking grates lead over the "sea of lines", flanked on both sides by two long-legged boxes from which now and then some steam emerges.

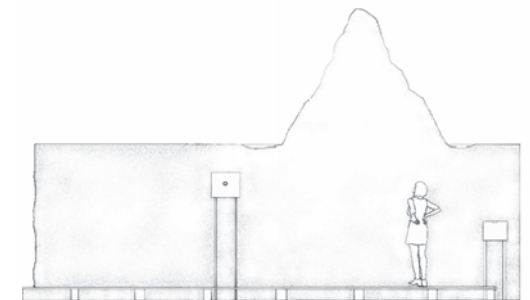
The title reminds us of the titles of songs from the German romantic period in which the beauty spots of the "Heimat" (homeland) are praised. The title already indicates that here - in addition to the other spa activities and tourist attractions offered in Cuxhaven - a wonder of nature of a special kind has been produced using ice.

The narrative components linked with the strong sensuous impressions of the installation allow us to understand the installation as a hiking tour to a cave or an invitation for an excursion to the clouds; the lines read like a topographic map. Furthermore, we could also be in a polar station where measurements are being carried out with two sensors. Maybe the organic matter that has nested in the architecture is also a desolate gigantic cocoon?

"So high above" moves the viewer into an "ice dome". The longing and needs which one connects with the sight of "untouched nature" are on one hand enticed and touched, on the other complemented and corrected. However, what seems to be a natural phenomenon, a projection screen for our dreams of greatness and sublimity - the white summit, the ice desert - is in fact an engineer's construction, a mere artificial, neon-lit landscape. Christine Biehler shows "nature" as a "trick and showpiece", which can only be approached in this installation by catwalk. In this way the perceived situation is brought on stage - "so high above" becomes the model of a landscape scenery show.

A hollowed-out iceberg placed in and through the ceiling of the misty and icy exhibition room which the viewer can enter on a metal footbridge.

CHRISTINE BIEHLER





deep freeze

2002. Installation. Kassel / 2003. Frankfurt am Main. Hessian Broadcasting Corporation. Germany.
Ice, metall and wood construction, 3 metre spherical diameter; cooling unit, tubes, 60 paletts

The exhibition space is cooled down considerably. An ice ball of three metres in diameter is lying a little over the stone floor changing the situation and the atmosphere: deep freeze.

Frost-covered tubes penetrate the ball and emerge from it.

The ice clings to the architecture and involves it in the sculptural composition. On the floor they form increasing curves in the shape of the leaked fluid. The time seems to be frozen: the waterfall, the purling, the changing puddles at the end of the outpour are stopped and remind of the different ice phase only by the decorative composition of the tubes.

Instead of successive dewing and water puddles the atmospheric humidity and the visitors' breath condense on the ball forming constantly new ice layers so that the ball and its „waterfall“ increase slowly but continuously. In this process the structure of the ice surface changes: what was first sharp-edged crystalline and knurled takes the aspect of a soap-stone.

The mighty sculpture in its reduced form is despite its size and high profile fragile and volatile: a huge cooling unit keeps the temperature under the frost level and is placed outside the building. The lots of tubes as well as a distant buzzing indicate the type of the subframe construction and the complex technical effort.

Natural phenomena, their construction and deconstruction have recently been the subject of the artistic work of Christine Biehler. In the hr as well it is not the nature, not a piece of „eternal ice“ which is trying to maintain its ancestral place. The wonder of ice in the interior room, so dependent on the functional efficiency of technical facilities, can amaze the visitors only for a limited time period of exhibition - and nevertheless open new and lasting scope for imagination and fantasy.

A huge, brightly glistening ice ball, which seems to float slightly, is caught in a pillar. Icy tubes gush out of the opening. Visitors view the ice ball from an observation stand made of wooden pallets.

CHRISTINE BIEHLER





air base 30°,60°,95°

1998. Installation. Hafermagazin Landau, Germany

Foil Sheet 18.5 x 13.5 m, pool, bubble bath, silicone, pumps, plastic tubes

A muffled drone and a soapy smell hang in the air. The attention of visitors entering the dark, grey, concrete room is immediately attracted by a brightly lit area in the center that gradually takes on the proportions of the room, rising like a strange island out of its surroundings. Brilliant white foam overflows the edge of a low reservoir; forming a slightly moving, constantly changing, knee-high relief.

An unusually transient and playful sculptural element, the foam grows profusely with little restriction, giving rise to organic shapes and evolving into an overwhelming "sculpture"; its smell fills the whole room.

In the middle of the reservoir of soapsuds-generating water stands the former lift shaft, which, like the room as a whole, is divided into even segments by concrete pillars. Although once covered by the paint layers of many years, the plaster of the shaft has now been chipped away to reveal the reddish-brown brickwork, transforming the shaft and letting it appear in a new light. The metal doors are freshly painted, and the concrete lintel has been cleaned. A layer of transparent silicon seals the brickwork and improves its appearance with an oily shine. The mortar between the bricks has been partially removed, leaving channels in which thin, transparent plastic tubes have been installed. The tubes protrude slightly, creating a tube pattern that emphasizes the brickwork. Through the tubes, air is pumped down from several pumps concealed below the ceiling, to create bubbles in the water.

The red, glistening lift shaft with its plastic veins and closed door stands protected by the soapsuds washing around its base. It forms a powerful and unpleasantly loud nucleus, built up into different frames, whose outermost skin depicts itself in the walls of the building.

The installation makes reference to the room's former use as a military laundry after the second world war. The idea is that the room is now spewing out its memories and impressions from that time. The starting point for this artistic intervention was the idea that the soapsuds that had gone down the drain could re-emerge, cleansed, from the floor and the past into the present.

In this formerly intimate space, where personal items of clothing were exposed, there is now a dialogue between the lift shaft and the soapsuds. The installation raises questions about controlling institutions, suggests different points of view and asks what, exactly, is being washed - brainwashed?

Air base 30°,60°,95° works with the architectural and historical features of the site.

The reference to the site's former use and the surrealistic aspects create a mysterious situation and provide a spacious 'landing strip' for ideas and associations.

The plaster of the former lift shaft in the middle of the old military laundry was peeled off. The cube stands brightly red and loudly roaring in a "sea of foam" in the flooded space.





Venus World

1996. Object. Art Museum Wolfsburg, Germany.
5 bathroom sinks, bubble bath, pumps

Five large, Bahama-beige bathroom sinks hang about 30 cm above one another in the middle of the wall.

From morning till evening, white suds bubble up from and spill out of the sinks, forming spreading clouds of foam that arch forward into the room and, when the engines are switched off at night, again collapse. The sculpture takes shape - each day differently.

The sinks are not connected to the water supply and are doubly useless because of the dysfunctional manner of their mounting. As relicts of a routine reality, they call to mind the context of their utility in the bathroom of a private residence.

The bathroom - only in our time a purely private place of cleansing and of nakedness - has for precisely that reason become a fortress of intimacy. In it, sinks and their drainpipes are the links to the outside, the interfaces to the public.

But the sinks collapse! In the place where everything undesired is normally rinsed away, lewd tongues of suds arch out, as if from widely opened bodily orifices. The particles of soap solidifying on the surface of the foam fall back onto the floor, where, with the passage of time, they form a slippery layer of spruce-scented soap in front of the sculpture.



From five bathroom sinks which hang about 30 cm above one another foam tongues arch into the exhibition space.





Tours

1999. Installation, Waldthausen Castle, Mainz. Hall height: 8 m; installation area: approx. 15 x 5 m.

Packing tape, chandeliers

The great festive hall of Waldthausen Castle provided both the setting and inspiration for the realisation of a sculptural installation, as the work was determined largely by the nature and circumstances of the specific site. The sculptures cannot be removed without being destroyed.

In content and structure, the installation extends outward from the three large chandeliers located in the middle of the hall, which visually dominate the hallway through their volume and the brilliance of their crystals. The chandeliers are now each the centre of a hall-high “tower” of packing tape that encloses and partially obscures the respective chandelier.

Finger-thick strips of tape extend upwards from the parquet, adhere first to the brass rings of the chandeliers and then continue onward to adhere to the ceiling, forming semi-transparent, conical and cylindrical structures. The tape drawn over the metal framework of the chandeliers is a semi-transparent fibreglass tape; the tape and its glass fibres reflect and refract light and thus seem to concretise the descent of the beams of light and to represent the scattering of the light.

The materiality and brilliance of the intertwining geometric structure vary according to the incident sunlight and the brightness of the chandeliers.

Despite their monumentalism and enveloping expansiveness, the light, transparent forms consisting almost exclusively of air and circumscribing large, eight-meter-high volumes are filigree and fragile.

These are sculptures or three-dimensional drawings composed of a formable “non-material”, profane packing tape that can be found in any office drawer; humble and of little value - familiar in contexts such as offices or shipping rooms, but unusual as the material of an objet d'art in a splendid castle hall.

Sticky like a fly trap, lightly fluttering in the breeze like a spider's web, the inexpensive tape veils objects that in both bourgeoisie and aristocratic ambiances are symbols of shining wealth: crystal chandeliers.

By citing the columnar architecture of the hall, Christine Biehler also picked up the “corporate rococo” aspect of the building and expanded on it elegantly, restricting herself formally to a single material.

What she has created are pieces of a giant chess set, which, as “towers of the system”, can also be interpreted as a description of the state of a system: the hierarchies in an institution - perhaps permeable, perhaps inflexible - interaction and co-existence, continual networking.

As a proud, eye-catching web, “Tours” had a significant impact on movement and interaction in the hall for some time.

The huge chandelier in the hall of the castle are artfully spun with glass fiber tape. It is stuck to the ground and the ceiling.





Contact

home/studio:
Christine Biehler
Georg-Busch-Str. 7
D - 63456 Hanau

0049 - (06181 - 4344200
0049 - (0)172 - 7074231

cbiehler@t-online.de

www.christinebiehler.de
www.raum-kunst-lehre.de
www.landarbeit.org

