

CHRISTIANE BEER

CURICULLUM AND PORTFOLIO

BORN IN PLAUE (GERMANY) IN 1965.

ATTENDANCE AT THE "STAATLICHE AKADEMIE DER BILDENDEN KÜNSTE" IN STUTTGART, STUDENT IN THE SCULPTURE CLASS WITH PROF. GIUSEPPE SPAGNULO SINCE 1986 AND GRADUATING MEISTERSCHÜLER IN 1995.

EXHIBITIONS AND COLLABORATIONS WITH GALLERIES IN GERMANY AND ITALY SINCE 1994: GALLERY "SOPHIEN-EDITION", BERLIN; GALLERY "GEDOK-GALERIE", STUTTGART; GALLERY "WALTER STORMS", MUNICH; HAUS DER KUNST, MUNICH; GALLERY "SPAZIO ERASMUS", MILAN; GALLERY "GROSSETTI ARTE CONTEMPORANEA", MILAN; GALLERY "FABBRI C.A.", MILAN; GALLERY "THECA GALLERY", MILAN; GALLERY "ARTESILVA" SEREGNO (MILAN)

INSTALLATIONS IN PUBLIC SPACES: BAG (BOCCONI ART GALLERY) IN THE GRAFTON BUILDING OF BOCCONI UNIVERSITY, MILAN; VILLA PANZA DI BIUMO, VARESE

WORKS IN THE FIELD OF DESIGN, COLLABORATING WITH THE COMPANY CINI&NILS, MILAN. LIVES AND WORKS IN MILAN AND MUNICH.

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STATEMENT

FROM THE BEGINNING MY SCULPTURE WAS CHARACTERIZED BY THE ABSENCE OF FIGURATION, THE ABSENCE OF COLOR. CHARACTERIZED BY A HORIZONTAL VISION (AS THE OPPOSITE TO THE CLASSIC VERTICALITY) WHICH WAS CLOSE IN THE FIRST TIME TO THE CONCEPT OF LANDSCAPE. TO THIS THEME, WHICH COULD BE TAKEN AS "PLACE" OR "SCULPTURE AS PLACE", HAVE BEEN ADDED THE WORKS ON THE WALL, WHICH HOWEVER HAVE A SPATIAL CONNOTATION.

AS IN THE CASE OF CONCRETE, WHICH WAS USED AS THE ONLY MATERIAL IN THE EARLY YEARS, SYNTHETIC CERAMIC (WHITE) AND ALUMINIUM WERE ADDED, WHETHER PAINTED WHITE (SATIN OR BRIGHT) OR POLISHED TO A MIRROR FINISH. THIS REFERS TO THE **MATERIAL**, ONE OF THE KEY WORDS FOR SCULPTURE; THE OTHERS ARE THE **SPACE**, THE **PRESENCE** AND **PERCEPTION** OF THE VISITOR/VIEWER. THE ONE WHO LIVES AN EXPERIENCE, THE ONE WHO RELATES TO THE WORK, THE ONE WHO CREATES HIS STORY.

THE WORK IS COMPOSED OF MINIMAL/ESSENTIAL **FORMS** (NOT GUIDED BY A MATHEMATICAL OR GEOMETRIC PRINCIPLE). THAT LEAVE ALL THE INTERPRETATIVE SPACE AND ENTER INTO HARMONY WITH WHAT IS AROUND AND VICE VERSA, CHANGING THEMSELVES; INFLUENCED BY CIRCUMSTANCES - ARCHITECTURE, OTHER PRESENCES AND LAST BUT NOT LEAST, BY LIGHT. LIGHT/SHADOW COULD BE DEFINED AS A FOURTH FACTOR THAT HAS BECOME INCREASINGLY PREVALENT IN MY WORK IN RECENT YEARS.

IN PARALLEL THERE ARE THE DRAWINGS: LINES WITH LEAD OR SILVER AND WHITE ACRYLIC SURFACE.

DESPITE THE APPARENT RIGIDITY AND OBJECTIVITY, AT THE ORIGIN THERE IS A THOUGHT THAT REVOLVES AROUND A POETIC IMAGINARY AND A CREATIVE PROCESS, ALL SUBJECTIVE.



CONTRADICTION IS A CONSTANT.

THERE IS NO REALITY, NO SENSE; AT THE SAME TIME I BUILD AND SEARCH FOR A TRUTH, FOR A MEANING.

I FEEL I AM IN HISTORY - AS A BEING, AS A PERSON, AS AN ARTIST WHO LIVES A SPECIFIC PRESENT AND WHO HAS GROWN UP IN A PARTICULAR CONTEXT OF LIFE, OF ART.

HORIZON



“Horizont Variationen”, synthetic ceramic, BAG Bocconi Art Gallery

Horizont Variationen

I would like to make a premise: I do not believe in the explanation of a work, but in perception. Perception as a sensory and intellectual act. My work, in this case, a sculpture placed on a wall, created specifically for the situation. It is a reality that comes into contact with the surrounding reality - space, time, light and above all with the observer.

There is a phrase from the French philosopher Maurice Merleau-Ponty that depicts this concept: “Phenomenology has made us see that imagination and fantasy, of which the idealisation of love is a figure, influences our perception of reality, so that everyone sees it in their own way by looking out of the window of their favorite sand castle ... And this because the perception of reality is not something passive, but an active construction, where imagination, fantasy, desire intervene to transfigure reality data, so that they can make sense for us, so that they can assume a sense for us.”

After this introduction I would like, in order to be able to get closer, to give some notes on the design of this work. In the beginning there was the choice of the commission for a work of the type “Horizont”, a series on which I was working at that time. The material used for the execution is a synthetic ceramic, which in liquid form is poured into special formworks of aluminum and glass. Formally they are two plates of a specific size that are placed leaving a distance between them, creating a void, a shadow that becomes an imaginary line.

The “Horizont” - the Horizon can be understood, perceived as the horizon between sky and earth, sky and sea, the concrete horizon of a landscape, but also the horizon in the metaphorical sense or could also be the materialization of a phrase “Man lives in space, that foreshortening, between past and future.” (Hannah Arendt)

Starting from the size of the wall I decided the proportions and measures - each unit has a perimeter of 102x115 cm (a rectangle that starts from a shape of a square slightly enlarged horizontally) and the number of units - four. These choices are not based on geometric or mathematical rules, but come from my thoughts and feelings. For example, you could make a unit or two or three... Two is a pair, three refers to the idea of the trinity, while four gives the meaning of balance, the four sides of the square, the main four winds, the four moon phases, the four seasons ...

The space between the forms has its importance, maybe you could compare it with the role that has the pause in the musical score. The idea of music is perceptible both in the rhythm created by the oscillating line (the void) and in the title “Variationen” - Variations.

But a possible title could also be “**Quietness of movement**”.

Octavio Paz: “And in the same way in which through a beloved body we glimpse a more complete life, more life than life, through the poetic work we glimpse the fixed ray of poetry. This instant contains all the moments. Without ceasing to flow, time stops, full of itself.”

MATERIAL AND WHITE



ceramic
"white art" glaze

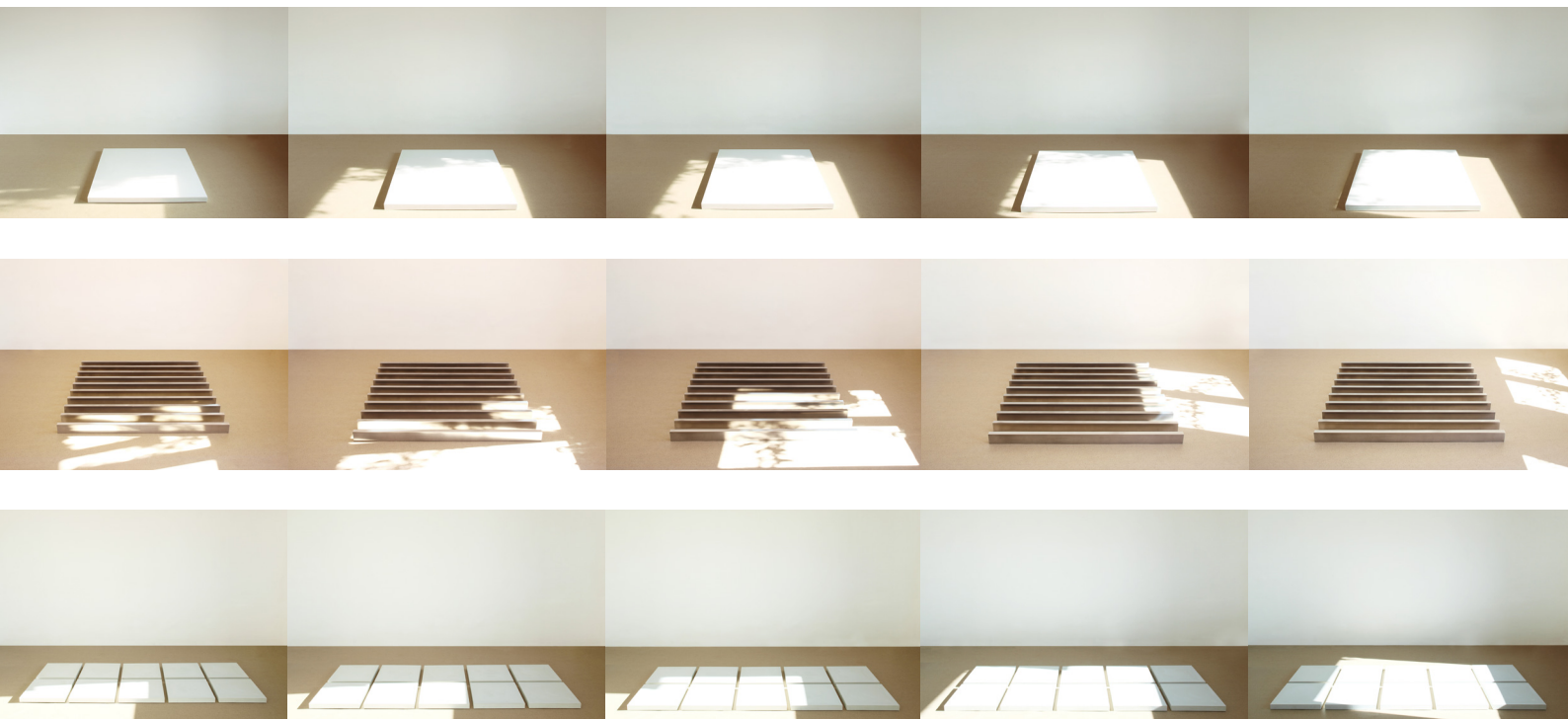
synthetic ceramic
natural white
material

aluminum
industrial varnish
(matt)

aluminum
industrial varnish
(glossy)

concret
natural white
material

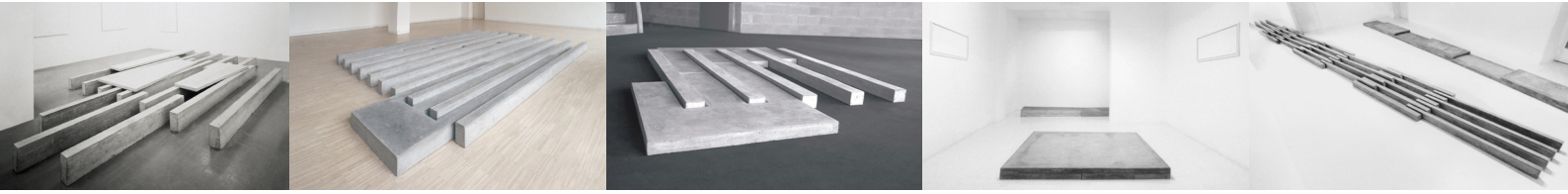
PLAYS OF LIGHT AND SHADOW



REFLECTIONS



SCULPTURE AS PLACE



“Luogo”, concrete, Garden Villa Panza di Biumo, Varese

The land/floor sculpture

“The land/floor sculpture remains on earth in the truest sense of the word and provokes for a new behavior and understanding. It confirms the ancient human experience that the “horizon” - the ground - and earth horizon - serve as a real and tangible space and is in contrast to the “vertical”, which refers to the metaphysical and the incomprehensible.”

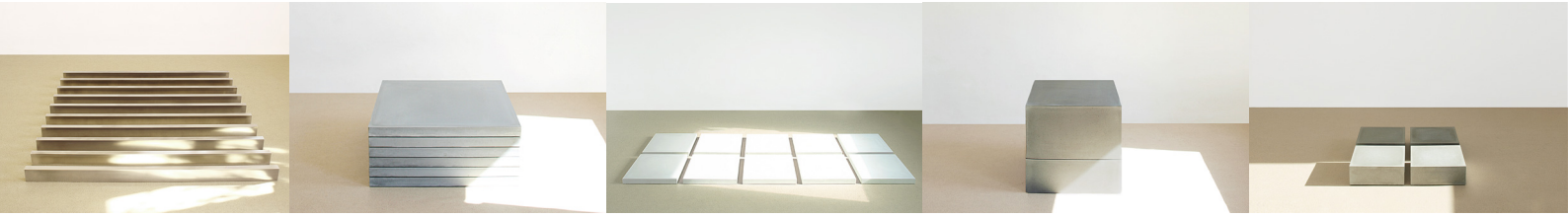
“Life’s but a walking shadow, a poor player. That struts and frets his hour upon the stage. And then is heard no more. It is a tale. Told by an idiot, full of sound and fury signifying nothing” (“Macbeth”/Shakespeare)

HORIZON

“On the whole, reason has developed and nature has been conceived in accordance with the system of impulses and action conditioned by a direct horizontal vision.” (George Bataille)

“The horizon without limits an infinitely gentle mark on a blank page.” (Agnes Martin)

PLACE



Exhibition view, Arte Silva Gallery, 2017

ORT - Place

“Happiness is an ancient desire. The idea of a happy place, located on the edge of reality, on the edge of the world is a classic topos (place/idea) of Greek culture.”

“The world is a whole stage and men and women, all are actors, reciting their own script” (“How you like it” Shakespeare)

Place - location, topos, place, country, Utopia-Nichtland, nowhere, landscape

“Scene”- a place where it happens, will happen; sensual experience and optical perception.

Landscape - “...as topography of memory, turns out to be an open field, a labyrinth, structured by an increasingly complex and multi-layered network of paths and crossings.”

Memory - places of remembrance, narratable places

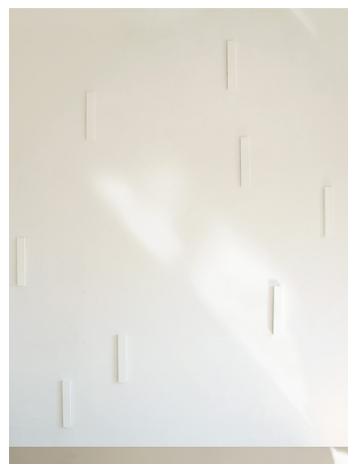
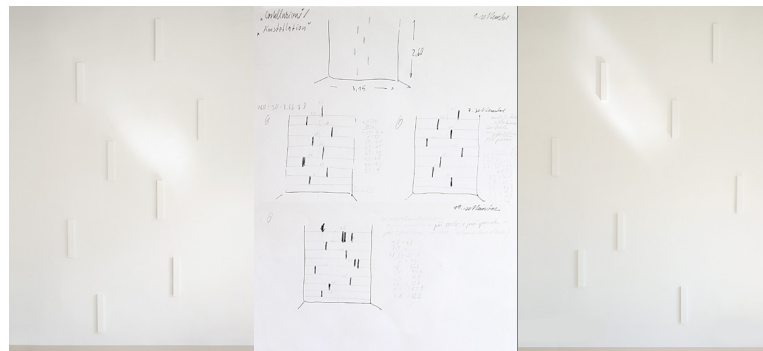
Augustinus - “My memory, see, these are fields, caves, bays without numbers, innumerable filled with countless things of every kind, be they pictures...”

Levi-Strauss - “I have never had a feeling of my personal identity, nor do I now. I feel like a place where something happens, but where there is no I. Each one of us is a kind of crossroad where different things happens on it. The crossroad itself is completely passive, Something else, is just as valid, happens elsewhere. There is no choice, it is just one thing of accident.”

VARIATION



“Come rain falls”

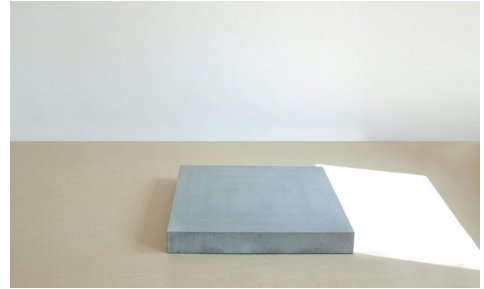


“Konstellation”

REALITY - PERCEPTION



“Weiße Platte”, white concrete



“Ort”, concrete

Reality - Perception

“Our perception of reality, so everyone sees it in their own way, looking out the window of their favorite sand castle. And this because the perception of reality is not something passive, but an active Construction, where imagination and desire intervene to transfigure the data of reality, so that they can take on a meaning for us..” (Merleau-Ponty)

“Reality, the truth about life and the mystery of beauty are all the same.” (Agnes Martin)

“However, all that remains is to be ridiculous and to give importance to a result (existence) that is based on a random combination... But nothing can make me believe that there is a sense or something else or that there is a reason for my birth. (“Dark back of time” Javier Marias)

“We perceive - We see. We see with our eyes and we see with our minds. We want to see the truth about life and all of beauty.” (Agnes Martin)

Viewer/visitor

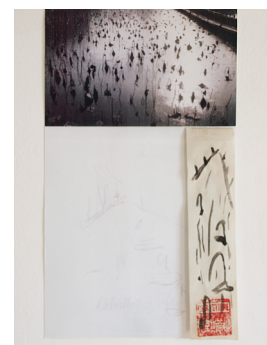
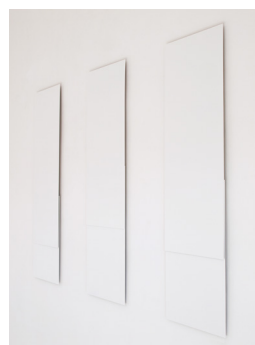
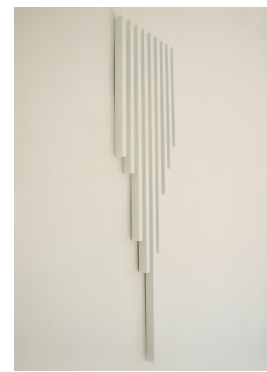
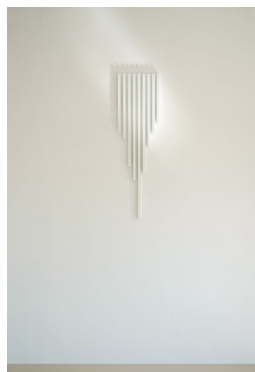
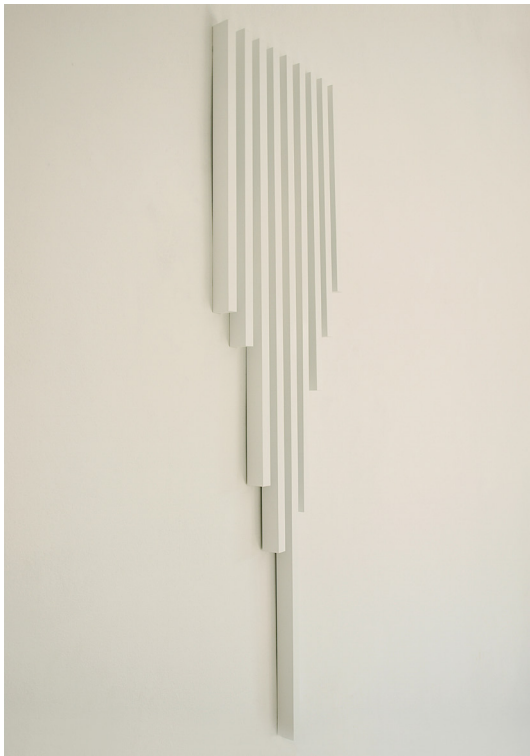
Establish a contact, a relationship, through poetry. Poetry that ignites the imaginary, that provokes thoughts and sensations. A perception that is the result of the experience and knowledge of everyone. The viewer perceives in a concrete time and space a work, a reality.

Sculpture as a poem

“A poem is a shell in which the music of the world resounds, and metrics and rhymes do not are more than correspondences, echoes of universal harmony.” (Octavio Paz)

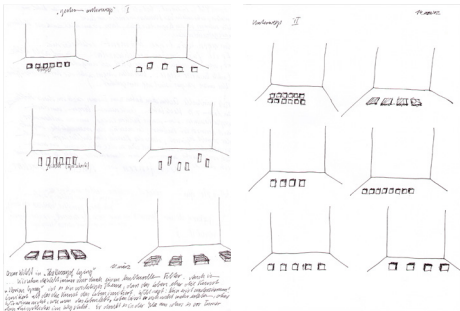
WORKING GROUPS

IN THE MOOD OF KYOTO



WORKING GROUPS

GESTERN UNTERWEGS



Was heißt »Levitation« (Teresa de Ávila)? Du kommst da doch, obwohl vielleicht »levitiert«, auf deinem Grund an und schaffst, in der sogenannten Levitation, die Verbindung zu deinen Gründen, immer wieder; also hab keine Angst dabei vor einer Unwirklichkeit; der Wirklichkeit der Historie zieh vor die des je Geschehens, Werdens, Seins, Verschwindens – das ist die Kategorie, und nicht die Geschichte

diese Nacht

Am río Guadalquivir, nicht in der Mitte, sondern am Rand von C., ein Brückenpfeiler mit der Aufschrift »O gran río, gran rey de Andalucía« – Góngora; daneben die frischgrünen, noch winzigen Feigen-

356

Noch-nicht-Kaarten

Gestern: In Linares die ungeplante Prozession der Erwachsenen und vor allem der Kinder – zusammen mit den Raupenmyriaden – von den Rändern (etwa von der »Carretera de Córdoba a Valencia«) hin zur Stadtmitte, alle die Menschen sonntäglich gekleidet, schlicht froh, die Kinder entweder in Gruppen – die Mädchen in der Regel zu dritt – oder mit dem Vater, dessen Hand einmal von einem der Kinder im Gehen lange gesucht wurde. Und überall, an den

Gestern die Moschee, Mezquita von Córdoba: das schöne Sichtbarwerden – arabische Meistermaurer – von Stein, Schutt, Mörtel zwischen den Marmorverkleidungen der Wände. Durch die rhythmischen, gleichmäßigen Säulen und Bögen ein Erstehen, stän-

357

Und gestern auch noch der Weg aus der doch großen Stadt Granada (groß nicht nur im Vergleich zu Linares) hinaus, bei beginnendem Regen, auch hier die Steppe bestückt mit Ruinen, die Schaf-Ziegen-Herde, die Euter noch klein am Vormittag, und ein kleiner Mann stolperte da durch die Steinweite schreiend auf den Stadtrand zu, brüllte (gegen) die Motocross-Savanne an

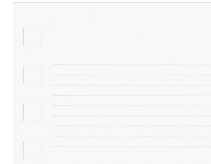
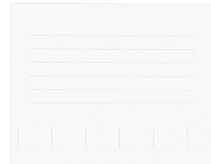
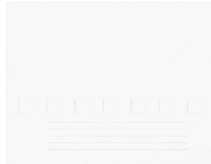
von Málaga nach Ronda, den Schwindel bekam, den Bus anhielt und sich neben die Straße ins Gras hockte, zeigte sich, daß die vorne mitfahrenden Kinder alle seine Söhne waren (so »Der Bildverlust«)

Zu den paar Erleuchtungen, die ich gehabt habe, gehört, neben der Langsamkeit und dem »Zeit genug!«, auch das: »Einen jeden mit seiner Sache, in seinem Raum, vor seinem Hintergrund (siehe Nova

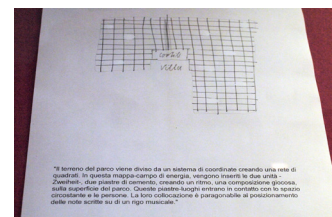
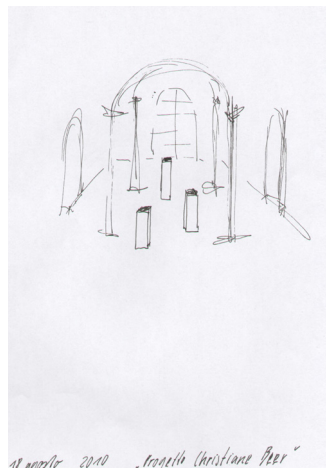
Gestern: Die Stunde vor ihr, die Stunde, bevor sie kam: Auf der Cafeterrasse das Rütteln der Stühle im Wind; das Weiß des Rinnsteinwasserfalls als Farbe des Augenblicks und des Wartens auf sie; der tief-schwarze Schatten eines weißen Blindenstocks vorbeiwandernd auf dem Gehsteig; die im Vorbeigehen mit rollenden Schultern und aufgelösten Schuhbändern einen Apfel Essende, und mein Gebet zur Mutter als Beistand, und ihre Antwort: »Me meteo-

wie schon, das die Griechen einst die elegische Vergangenheitsform, den Aorist, hatten, mit einem Vokal vor dem Verb, dem ε(ε) oder dem ε(η), die beide das Vergangene wie neu beginnen, es »anheben« lassen

Einmal mußte man »Die Welt ist klein!« mit dem gleichen Pathos, der gleichen Leidenschaft sagen wie »Die Welt ist groß!«



ZWEIHEIT

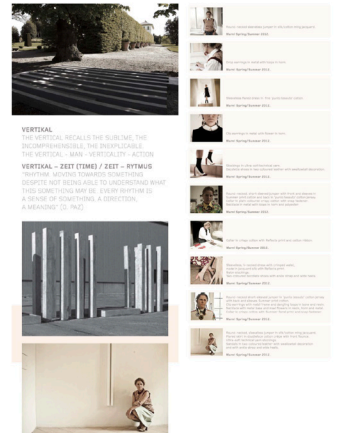
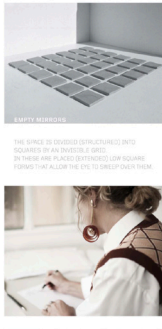


Il terreno del piano viene diviso da un sistema di coordinate creando una rete di quadrati. In questo campo di energia, vengono inseriti le due unità. L'elemento è un sistema di coordinate, creando un ritmo, una composizione geometrica, una ripetizione dei piani. Questo sistema viene creato in contatto con lo spazio circostante e la persona. La loro collocazione è paragonabile al posizionamento delle robe scritte su di un rigo musicale.

Al. Nappier 2010 "Progetto Christiane Beer"

COLLABORATION

FASHION - MARNI



DESIGN - CINI&NILS

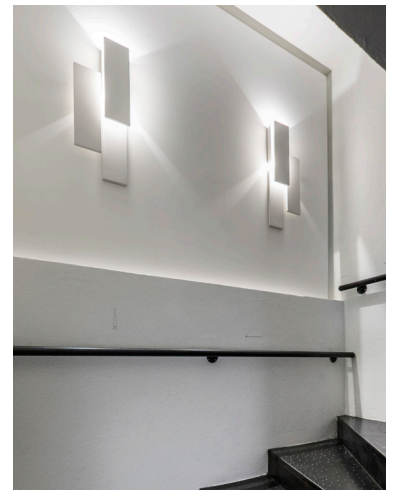


Photo: Ezio Manciuca

“Klang” is a form fragmented by light.

The structural elements of a sculpture are space, material and form. I add time, poetry and light. In particular, the dialectic light-shadow fascinates me a lot: until now I have worked on this theme only from the point of view of natural light. It is no coincidence that an object that has always enchanted me is the sundial, where the dynamics of light and shadow mark time.

Through the design of this lamp, developed together with Luta Bettonica for Cini&Nils, I venture into a new perspective: that of artificial light.

Klang is a title that expresses the affinity with music; it alludes to the sequence of notes and pauses that create harmony. The lamp is composed of a set of elements - the plates, the space, the light and the shadow - that are configured as a composition.

The material used for the three plates that make up the lamp is concrete, the same material that I also use for my sculptural work.

The colour of the lamp is determined by the material used: white concrete.

In general, white contradicts the definition of the sculpture; the color-non-color, in fact, is understood as a dematerializing dimension, of absence, or as an allusion to the sublime. My sculptures stage this dichotomy, keeping it unresolved.

Klang, through the colour white, offers itself as an ideal support on which to observe the plays of light and shadow: artificial light, when the lamp is switched on, generates further, different tensions, remodelling its own rhythm, provoking new perceptions.

Technical characteristics:
Dimmable LED indoor wall lamp for diffused lighting.
Made of white concrete.

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