Mechthild Ehmann †2026

Sculptures



Obituary

GB

Mechthild Ehmann – a sculptor who balanced power and lightness

In memory of an extraordinary artist

With the passing of Mechthild Ehmann, we have lost a sculptor whose work attracted attention far beyond her hometown of Dachsberg (Black Forest). She had a unique ability to create works of surprising lightness and vibrant movement from heavy materials. Her art was characterised by an unmistakable abstract formal language, a deep understanding of materials, and a willingness to allow room for the unpredictable.

In the spring of 2026, the artist was confronted with the devastating news that a cancer she had believed she had overcome had returned. The illness became a renewed and particularly heavy burden. Intensive treatment followed, along with a long period spent between hope and uncertainty. Yet in her thoughts and personal communications, she retained a belief that even from a seemingly hopeless situation, a new path could open up. On 29 May 2026, her life on this earth came to an end.

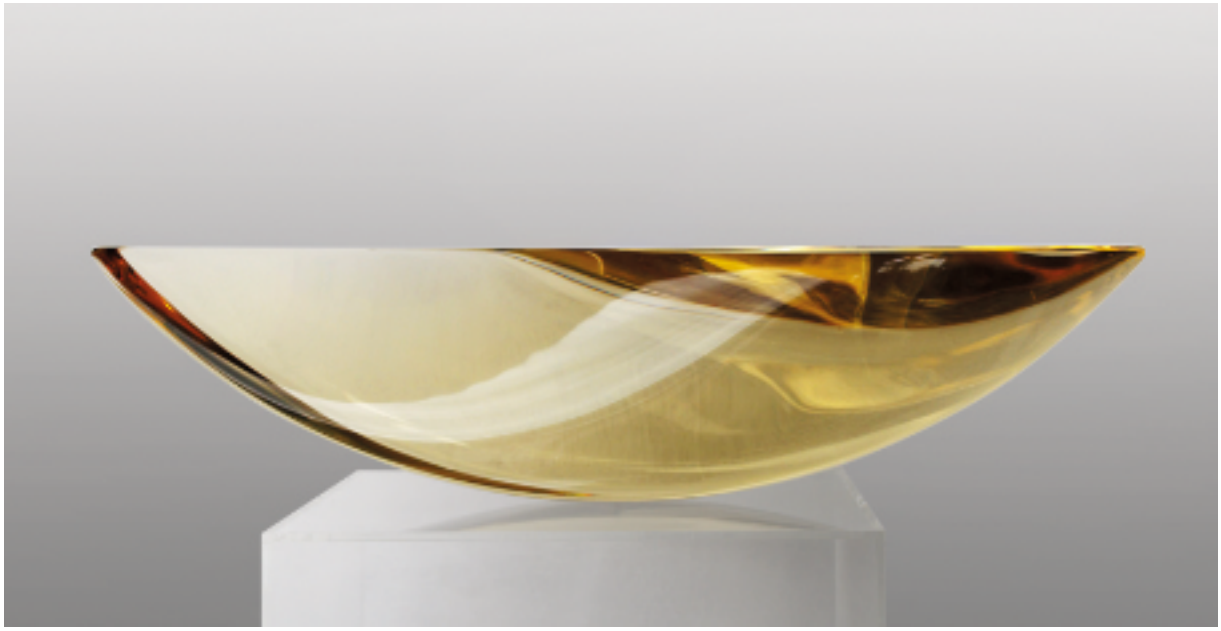
With the passing of Mechthild Ehmann, the art world has lost a sculptor with a distinctive style who was highly regarded far beyond the borders of Germany. At the same time, we are left with the memory of a person who was deeply connected to her homeland and whose artistic work was inextricably linked to her personal outlook.

A path to her own style

Mechthild Ehmann was born in Schwäbisch Gmünd in 1963. After completing her A-levels at the college in St. Blasien in 1982, she undertook a stonemasonry apprenticeship at the Münsterbauhütte in Schwäbisch Gmünd. From 1988 to 1994, she studied sculpture at the State Academy of Fine Arts in Stuttgart.

Even whilst working with stone, she developed her own distinctive abstract formal language. Since 1997, this has found a new and fascinating extension in her work with glass. The material opened up possibilities for her, which she consistently explored and developed into an unmistakable artistic style.

Her glass sculptures, carved from a solid block, combine opposites in a unique way: they possess weight and presence, yet at the same time seem almost weightless. Some of her works rest on a tiny contact point and can be rotated around their own axis. This combination of stability and movement, of solid substance and visual lightness, is a key appeal of her work.



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

The Art of Letting Go

Mechthild Ehmann's sculptural thinking was characterised by an approach that did not simply impose a preconceived idea on the material. Rather, she allowed new possibilities to emerge during the creative process. Letting go thus became a conscious part of her artistic method.



She was convinced that people tend to cling to familiar structures. In her work, however, she deliberately sought out moments in which something unplanned was allowed to develop. This created a particular tension, particularly in sculpture, where decisions cannot easily be undone.

Ultimately, however, the work was still required to possess an inner coherence. For Mechthild Ehmann, this meant that form, sensory impact and aesthetic expression had to be in harmony with one another. Her artistic approach can be understood as a constant balancing act: pursuing a direction without losing her openness to the living.

With a global presence, yet rooted in our home country

Whether in stone, bronze, glass or, on occasion, wood – Mechthild Ehmann's works occupied a special place within contemporary sculpture. Her works were shown in numerous solo and group exhibitions, including in Germany, Switzerland, France, the Netherlands, Belgium and England. Her exhibition career included appearances at renowned art events such as art Karlsruhe, Kunst Zürich and Discovery Art Frankfurt. Her artistic output was recognised with various awards, including the Baden-Württemberg Energy Promotion Prize, the Zonta Regio Art Prize and the Prix E.-M. Sandoz from the Fondation Taylor in Paris. Further honours were bestowed in connection with the Grand Palais in Paris.

Despite this international recognition, Dachsberg remained an important centre of her life. Her connection to the region was evident not only in her home town of Happingen, but also in her commitment to the local arts scene. She took part in woodcarving symposia in St. Blasien on several occasions, thereby engaging in dialogue with other artists.

Encounters that linger

On a personal level, too, Mechthild Ehmann's life was marked by loss. At the end of 2022, she had to say goodbye to her husband, the artist Conrad Schierenberg. Her memories of him remained closely linked to the garden of the Alter Engel in Urberg, a place they both held particularly dear. She continued to return there right up until the very end. This place ultimately also became the setting for a final shared remembrance. There, her children, relatives, friends and companions gathered for a moving memorial service.

In her sculptures, Mechthild Ehmann has created something that points beyond the visible form. Her works speak of transformation, of the search for balance and of the possibility of discovering a new freedom even in the resistance of the material.

What remains is art that moves us and sets us in motion – and the memory of a sculptor who was able to wrest her own, unmistakable lightness from the heavy fabric of life.

In deep mourning
Axel Schöber



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

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, France, Great Britain, Germany, the Netherlands and Switzerland.

Works in public space/Collections

BUCKWHEAT (bronce), Purchase Würth Collection, Künzelsau

PORTRAITS C.a.E. STOLL (bronce), Stoll-Vita-Stiftung, Waldshut

TIME STILL (glass), Grellet Glass Museum (A)

RELATIONSHIP (bronce), cruise ship AIDA

BIG HEAD (granite), Sculpture Path Korber Kopf

GAIA (limestone), Villy-en-Auxois (F)

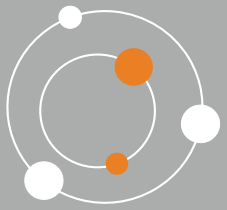
FOUNTAIN SCULPTURE (granite), Horb-Dettingen

SALVE REGINA (bronce), 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



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