

breadcrumb trail

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Ute Zeller von Heubach

»discko antistaat« (Seite 3)

Collage, Filzstift auf Papier, 29,7 x 21 cm, 1970

»ohne titel« (Seite 4)

Öl auf Leinwand, 160 x 120 cm, 1989

»dekade« (Seite 5)

Öl auf Leinwand, 15 x 20 cm, 1998, 40 x 50 cm, 2008

»uccello« (Seite 6)

Öl auf Leinwand, je 30 x 20 cm, 1997

»staub – wald« (Seite 7)

2-teilig, Öl auf Leinwand, gesamt 140 x 200 cm, 2004

»nahaufnahme« (Seite 9)

Öl auf Leinwand, 100 x 140 cm, 2005

»sonntag« (Seite 9)

Öl auf Leinwand, 45 x 65 cm, 2005

»ohne motiv« (Seite 10)

Öl auf Leinwand, 150 x 120 cm, 2007

»ohne motiv« (Seite 11)

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»ohne motiv« (Seite 11)

Öl auf Leinwand, 40 x 50 cm, 2008

»ça plane pour moi« (Seite 12)

LightJet-Laserprint, Glas, 168 x 300 cm, 2013

»odi et amo« (Seite 13)

Fotos, Umschlagmotive des Katalogs Elmar Mellert, Ute Zeller von Heubach „a fountain of spraying crystal erupted around us“, Edition Taube, 2012

Elmar Mellert

»felt« (Seite 14)

Foto, 2012

felt dokumentiert Kunstwerke.

Dies beinhaltet den gestalterischen Weg vom ausformulierten Motiv hin zu seiner atmosphärischen Abstraktion sowie die Loslösung vom Medium und dessen Einbindung in andere räumliche und soziale Kontexte.

Korrektur: Julia Wolf

Art direction: Biotop 3000 (Ronald Kolb, Volker Schartner) in Zusammenarbeit mit Ute Zeller von Heubach

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Diese Publikation beinhaltet einen Überblick über Bildmodelle meiner künstlerischen Arbeit.

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Wenn man alltägliche künstlerische Fragen stellt, gelangt man entweder ins konzeptionelle Zentrum einer Arbeit oder trifft auf einen Bereich, der so banal wie wesentlich ist. Da ist z.B. eine Collage, die ich 1970 im Alter von 8 Jahren gemacht habe: bei Hitler etwa war mir nicht so klar, was der genau gemacht hat, aber ich merkte, dass der ausgeschnittene Kopf bei den Betrachtern etwas auslöst. Es passiert was, das fand ich interessant. Beim Ausmalen des Kreuzes war es mir wichtig, die Fläche sorgfältig mit dem Lineal zu schraffieren. Auch lustig, dass das Peace-Zeichen eigentlich ein Daimlerstern ist, das hatte ich nicht genau angeschaut. Malereien sind schön, präziosenhaft, dazu kommt das Material und die ganze Tradition des Ölmalens. Man nimmt teil an etwas, das jahrhundertealt ist. Alles, was auf Leinwand und groß ist, was irgendwie die Authentizität des Autors suggeriert, gilt als wertvoll. Bei der Ölmalerei geht es um Verführung. Und zwar im wörtlichen Sinne. Man nimmt jemanden an der Hand, führt ihn in den Wald und lässt ihn da stehen. Das alles ist aber nicht nur Spiel, sondern das eigene Leben. Wenn ich aufhöre gibt, es das nicht mehr.

i stepped out onto the midway. i was looking for the pirate ship and saw this small, old tent at one end. it was blue, and had white lights hanging all around it. i decided to check out the tent, it seemed i could hear music coming from inside. as i walked toward it, i passed a crowd of people at the sideshow. i couldn't figure out why they would want to wait in line. i pulled back the drape thing on the tent. there was a crystal ball at the table, and behind it, a girl wearing a hat. she smiled, and asked me if i wanted my fortune read. i said okay, and sat down. i thought about it for a minute, and asked her if she would rather go on the roller coaster instead. creeping up into the sky. stopping, at the top and, starting down. the girl grabbed my hand, i clutched it tight. i said good-bye to the ground. far below, a soiled man. a bucket of torn tickets at his side. he watches as the children run by. and picks his teeth. spinning, round, my head begins to turn. i shouted, and searched the sky for a friend. i heard the fortune teller, screaming back at me. we stuck out our hands, and met the winds. the girl falters as she steps down from the platform. she clutches her stomach, and begins to heave. the ticket-taker smiles, and the last car is ready. who told you that you could leave? the sun was setting by the time we left. we walked across the deserted lot, alone. we were tired, but we managed to smile. at the gate i said goodnight to the fortune teller. the carnival sign threw colored shadows on her face, but i could tell she was blushing.

(Slint – breadcrumb trail)

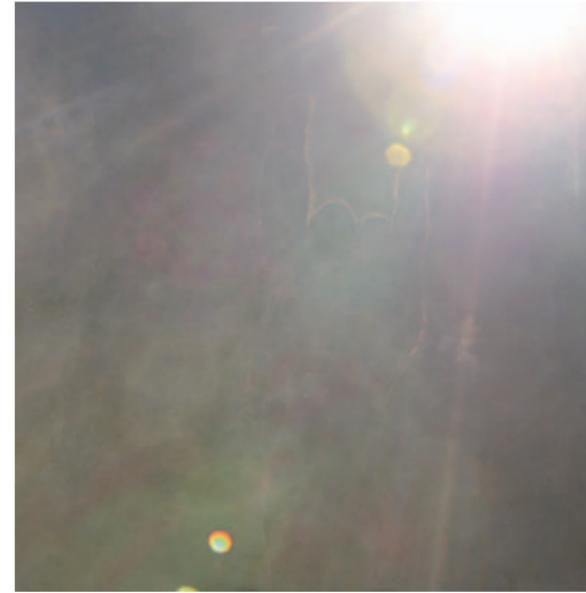














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This publication comprises an overview of the stages in my work as an artist.

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If you raise common artistic questions you either get to the conceptual centre of a work or you hit an area that is both trivial and substantial.

There is, for instance, the first picture—a collage—I made in 1970 aged 8. It already comprises quite a lot: for example with regard to Hitler I was not sure what he had done exactly but I recognised that he had bit a nerve with the viewers. Something is happening and that made it interesting for me. When I coloured in a cross, it was important for me to hatch it with the ruler to cover the area. Funny, though, that the peace sign is actually the Daimler star—I hadn't taken a precise look.

Then oil painting: paintings are beautiful and precious, added to by the material and the whole tradition of oil painting. Everything that's on canvas and big, suggesting authenticity of the author in a way, is considered of value. With oil painting it is all about seduction. Actually, that is to be taken literally. You take someone by their hand, guide them into the woods and leave them there. However, all this is not just a game but your own life. If I stop, it won't exist anymore.

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Photos, Cover motifs: Elmar Mellert, Ute Zeller von Heubach „a fountain of spraying crystal erupted around us“, Edition Taube, 2012

Elmar Mellert

“felt” (page 14)

Photo, 2012

felt documents works of art.

This involves the way of design starting with the drafted out motif to its atmospheric abstraction as well as the disengagement from the medium and its integration in other spatial and social contexts.

Translation: Nicola Halschke

Proofreading: Paul Harper

Art direction: Biotop 3000 (Ronald Kolb, Volker Schartner) in collaboration with Ute Zeller von Heubach

felt

felt is a publication series by Ute Zeller von Heubach