

*taubehaftete
grashalme*

taubehaftete grashalme

Gerald Schnaidt, Ute Zeller von Heubach

Stahl, Lack, Holz, Rauhputz, Lasurfarbe, Öl auf Holz,
220 x 265,5 x 34,5 cm, 2001/2013

Die Skulptur von Gerald Schnaidt entstand 2013.
Die Tondi von Ute Zeller von Heubach sind Motive einer
30-teiligen Installation aus drehbaren, an der Wand
befestigten Holzplatten, die in der Ausstellung »Barock«,
Galerie Naumann, Stuttgart, 2001 gezeigt wurde.

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
Fotografie: Bernhard Kahrmann

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

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Diese Arbeit steht da wie ein Gedicht.

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time will say nothing but i told you so,
time only knows the price we have to pay;
if i could tell you i would let you know.

if we should weep when clowns put on their show,
if we should stumble when musicians play;
time will say nothing but i told you so.

there are no fortunes to be told, although,
because i love you more than i can say;
if i could tell you i would let you know.

the winds must come from somewhere when they blow,
there must be reasons why the leaves decay;
time will say nothing but i told you so.

perhaps the roses really want to grow,
the vision seriously intends to stay;
if i could tell you i would let you know.

suppose the lions all get up and go,
and all the brooks and soldiers run away;
will time say nothing but i told you so?
if i could tell you i would let you know.

(Wystan Hugh Auden – if i could tell you)

Der Anlass für das Gedicht wird in einer Zeile untergebracht:
»because i love you more than i can say«. Um diese Achse
werden die Vergleiche gruppiert. Was aber das Gebilde inter-
essant macht, ist nicht seine Stofflichkeit, sondern der Ton-
fall elegischer Gelassenheit. Das Unentschiedene, das Inde-
finite, das Unausgesprochene bringt das Gedicht zum
Schweben, bildet gewissermaßen seine Flügel. Naheliegendes
wird mit Entferntem verknüpft, so dass verblüffende
Kontakte entstehen, die wiederum Spannung erzeugen. Die
Gleichnisse sind von einfacher Bildhaftigkeit, ebenso arche-
typisch wie modern zu verstehen. Das Kunstvolle am Ganzen
ist die Komposition, die Stringenz des Ablaufs, wie von
Vergleich zu Vergleich erneut angesetzt wird, der oder dem
Angeredeten Unaussprechliches mitzuteilen. Am Ende ist
daraus ein geschlossenes Kunstwerk geworden, ein in sich
ruhendes Gebilde. Wie eine Skulptur.

Grundfestigkeit bekommt die Arbeit »taubehaftete gras-
halme« durch regelmäßige und gleichförmige Wiederholung
der tragenden Teile. Dynamik und Abwechslung durch mit
Wandputz verspachtelte, erdfarben lasierte Platten, die
direkt mit den vertikalen A3-formatigen Flachstabilelementen
verschraubt sind. Die Länge der Platten entspricht 5 mal
dem Radius der bemalten Rundbilder, die die Skulptur bein-
hältet.













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This piece of work stands there like a poem.

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What prompted the poem is accommodated in one line:
“because I love you more than I can say.” Comparisons are
arranged around this axis. What makes this entity interest-
ing though is not its consistency but the tone of elegiac
serenity. What is indecisive, indefinite, unspoken makes the
poem hover, like forming its wings in a way. What is close-by
is connected with what is far away creating astounding
contacts which—in return—create tension. The parables are
of a simple graphic quality to be understood in both an arche-
typal and modern way. The artistic nuance of it all lies in
the composition, the rigour of the process of how in one com-
parison after another is a new approach to tell the addressed
person something inexpressible. Eventually a self-contained
piece of art came out of this—an entity resting in itself. Just
like a sculpture.

The work “taubehaftete grashalme” (blades of grass covered
with dew) owes its foundation to the constant and uniform
repetition of the supporting parts. Dynamics and variety
stem from the panels sealed with plaster and earth-coloured
glaze which are not inserted directly with the vertical flat
steel elements in A3 size. The length of the panels is equal to
5 times the radius of the round paintings included in the
sculpture.

taubehaftete grashalme

Gerald Schnaidt, Ute Zeller von Heubach

Steel, varnish, wood, roughcast, glaze, oil on wood,
220 x 265,5 x 34,5 cm, 2001/2013

The sculpture by Gerald Schnaidt was created in 2013.
The tondi by Ute Zeller von Heubach are motifs of a thirty-
part installation of expandable wooden panels attached
to the wall, which were displayed in the exhibition “Barock”
at Galerie Naumann, Stuttgart in 2001.

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.

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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