

Susanne Tunn (*The Key*, 2009)



Susanne Tunn's stone sculpture does not tell any stories. Instead, it contains a history – in the shape of stored time. This time has several overlapping dimensions. The stone – a limestone from a quarry near Würzburg – enshrines the endless duration of its growth. The sculptress Susanne Tunn sees her own work process as a patient, almost meditative approach to the material, and therefore as a process whose own temporality is visualised by means of the inscriptions in the stone. And then there is the temporal dimension of its history. The sculpture does not report anything, does not refer to any event, not either to the Varus Battle. But its earnestness, reminiscent of a monument, sensitises us to the immediate presence of history. The stone remains silent – and yet it seems as though it had always been there, almost as if you could listen inside it, back to a past era, as in an endlessly deep well.



In this way, the sculpture sensitises, rather than simply overwhelming with its mighty presence. This peculiar effect is due to an artistic method that does not simply see the object and material as a means of a concept, but as a counterpart in a dialogue. Since the aspect of mutuality is an essential element of dialogue, the sculptress really listens into the stone. This begins with the precise choice of the right block of stone, and continues with the incessant feeling of its own legitimacy. Where does the block have its own centre of gravity? How does it find its individual agreeable position? And what form of processing intervention does the material offer with its internal characteristics quasi by itself? Such questions, and others, guide a travel that is not simply directed towards a previously chosen destination, but which rather equates to a path of exploration. In its meandering course, no theme or even content is reflected, only an artistic countenance – that all of an equilibrium between forms and laissez-faire. The result is an artistic design that can also leave the stone with untouched zones.

In so doing, on the other hand, Susanne Tunn never comes close to primarily beautiful effects. Her stone may remain rough and thus challenging, asserting its own strength and individuality. This is where the strength of the lapidary setting lies – likewise in the cruciform indentation and its four emerging shapes. For Susanne Tunn it could be the legs of an upturned table. Or are they antennae used by the stone to feel its surroundings? The beholder is at liberty to make such associations, and others. However, the sculpture blends seamlessly into a work context which, among other things, already demonstrates striking sculptural positions with the project of the 'table' sculptures distributed across Europe and the altar block in the chapel designed by Susanne Tunn, which was consecrated in 2008 in Johannes Wesling Klinikum in Minden.

The Key
239 x 220 x 180 cm
Limestone
2009