

"A Linden Leaf put me in a Trance"

DOROTHEE DIEBOLD

19.02.2022 - 31.03.2022

Text by Roberto Mastroianni

*Am Abendhimmel blühet ein Frühling auf;
Unzählig blühen die Rosen und ruhig scheint
Die golden Welt; o dorthin nimmt mich
Purpurne wolken! und möge droben*

*In Licht und Luft zerrinnen mir Lieb' und Leid! -
Doch, wie verscheucht von thöriger Bitte, flieht
Der Zauber; dunkel wirds und einsam
Unter dem Himmel, wie immer, bin ich*

*In the evening sky a spring opens;
innumerable roses bloom and calm shines
the golden world; oh up there you take
me too, clouds of purple! And may
Dilute in light and air my love and sorrow! -
But, as if appalled by mad prayer, flees
The enchantment; it grows dark and lonely
Beneath the sky, as ever I am!*

Abendphantasie di Frederich Hölderlin

Dorothee Diebold is a young German artist born in Offenbach am Main in 1988, a millennial, we could say: a member of Generation Y, a young woman who grew up leaving behind the twentieth century and with it the very idea of cultural, social and artistic tradition. A young woman immersed in the infosphere and the digital and in a technological and hypermedia world in which the proliferation of images, objects and consumption has seen the mental and social landscape of humanity unfold in the inorganic. Our hybrid world, in which the artificial is integrated with the natural and in some way dominates and overpowers it, is his home, his native dimension, and despite this, the artist feels an urgent and indomitable inner urge to recover a relationship with nature and with the very essence of humanity that is part of the natural world in the forms of culture and technology.

Her position, devoid of the anti-cultural traits of a certain "Luddism" and a certain contemporary ecologism of manner, tends to recover an essential dimension of humanity, through a cognitive and creative relationship with nature and the biological, coming to terms with the

artificial landscapes typical of late modernity, in which she grew up, and with the specifically cultural and artificial dimension of the human. Starting from an instinctive refusal of that distinction dear to Umberto Eco between apocalyptic and integrated, that is to say between the emphatic and enthusiastic adhesion to techno-scientific development or its polemical negation, Dorothee assumes a third position with respect to the nature-technology relationship: that of listening, researching and investigating the essential onto-anthropological condition of the human being, carrying out an artistic research aimed at understanding the relationship between man and nature and its configuration in late globalized and technological modernity.

This questioning on the condition and the place of man in the world, pushes the artist to articulate a reflection on the natural-artificial binomial and on the forms of the interior and exterior landscape, in an attempt to answer a fundamental question: how is it possible in contemporary life to live harmoniously with nature, giving space to the spiritual and intimate dimension, specifically human.

The answer unfolds with a gentle and profound power, recovering a *poetic Stimmung* with eminently German traits, which reminds us of Hölderlin and Rilke, which becomes an effective and emotional tone that allows us to articulate a look at the forms and their transformation in relation to color and gesture typical of conceptual abstraction. We are therefore witnessing the appearance of works of art which, forcing the distinction between two- and three-dimensionality, give shape to sculptural paintings and pictorial sculptures that recover the colors and shapes of natural patterns, which are organized in a visual stream of consciousness, giving life to paintings capable of presenting themselves as images of an exterior landscape at the same time as an interior one. This flow of forms and matter gives back in a plastic way biomorphisms that become representation of the common element between interiority and exteriority and of the co-participation of humanity and world. There is a cultural trait, typically romantic and Germanic, in this passion for the essential structures of reality that are returned in signs and gestures fluid and articulated, in order to give shape to images that are presented as pictorial snapshots of that 'élan vital Bergsonian, in which we are immersed and which we are part of as living.

The natural patterns in their recursiveness become the background for pictorial interventions with a strong materiality, which create an articulated visual device capable of questioning the intimacy of the user, while the biomorphisms, taking up the backgrounds and tones kept and gentle paintings emerge in space giving rise to light and floating sculptures. The works, obtained through tricks and technical processes that imitate or replace the natural phenomenon, are made with bright colors and shades with a strong reference to the decoration, thus giving life to representative forms of the essential structures of reality and allusive to the spiritual dimension.

Nature is thus told in an aniconic way by Dorothee in a perfect synthesis between her existential approach and her romantic gaze and the languages of a contemporaneity accustomed to fractals, pixels and abstract images. There is a tension towards decoration in the research of this young German artist that recalls the figurations of Matisse, capable of restoring the deep structure of nature through the serial representation

of decorative forms, but there is also a deep spiritual tension in these works that alludes to a further dimension of the relationship between man and nature.

There is something mystical, in fact, in the artist's existential gaze and gesture that is reflected in her works: the awareness of being an integral part of the natural world and of being able to return to a profound relationship with the world through contemplation and the re-appropriation of natural logic. Free of easy New Age references and winks to contemporary metropolitan counterculture, Diebold's gaze and gesture give shape to images that attempt to restore a "further" state, in the sense that it goes beyond the common relationship between man and nature, which recalls a poetic and spiritual fusion with strong poetic traits. This "further" state, which is often accompanied by a more or less intense form of trance, suspension and contemplation of the mystery of life, to which the title of the exhibition refers, recalls the spiritual tension that animated the poetics of Hölderlin, who contemplated the "sky" and the "roses" and asked to be enraptured by the "purple clouds".

*In the evening sky a spring opens;
innumerable roses bloom and calm shines
the golden world; oh up there take me too, clouds of purple
me too, clouds of purple! And may*

By substituting "linden three leaves" for roses and clouds, Dorothee gives life to visual devices that investigate the relationship between humanity-nature-artificiality and that give back snapshots of intimate and spiritual experiences, through a conceptual and experiential abstractionism able to embody the cultural imaginary of our globalized contemporaneity.

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opening times: 15.00 - 19.00

from Tuesday to Saturday

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