

"A Linden Leaf put me in a Trance"

DOROTHEE DIEBOLD

19.02.2022 - 31.03.2022

Text by Fabio Vito Lacertosa

On 19th February 2022 Dorothee Diebold will exhibit nine canvas and eight sculptures from the series "A Linden Leaf Put Me in Trance" at [davidepaludetto | artecontemporanea gallery](#). Although made by her own hands and born of her intention, it can be said that Dorothee Diebold does not completely own her works, because they bypass and surpass her. Mimicked or real surfaces that insert their figurative potential within possible (or real) bulges, outgrowths, protuberances. Tubers that silently envelop corners or invade flat surfaces like geological elements constrained with difficulty within the forms of "framed" painting, that is, that we can inscribe within a point of view built on parallelograms. These "objects of the will" seem to bend like bonsai trees in the service of the author's total vision, of her compositional idea of scenic space, and then continue, despite everything, as fragments of an autonomous jungle that grows imperceptibly, but ineluctably. Roots affected by slow and shameless tropism, modulations of matter, extensions of painting, elements of fusion with the natural element, triumphs and praises of the unseemly and cancerous fungal world of the never moldable infinite. The German artist refuses the demiurgic concept of "pulling out" to assume at times the intent and provocation of a layered, concentric, additive, circular, additive, molecular painting and finally able to unravel in a form that liquefies and assumes the characters of an urgent musical necessity. Breaking free from certain straits of composition. Through a very personal work of (de)sensitisation seen as a key concept of the relationship with the surrounding environment, she triggers a whole series of visual deductions about self-abandonment (trance) and automation. Like a rare and precious gift, the sculptural elements, peaks that spring from a "genetic" idea at the base of everything, raise the stakes of formal fantasy, of visual argumentation by accumulation, of the infinite alternation of the binomial repetition/variation. It is difficult to understand which is the mother tongue of Dorothee Diebold, engaged in an operation that on one hand wants to celebrate a sort of physical desire to "go beyond the vision", but on the other hand strenuously opposes it. A sort of struggle/abandonment to this organic and sensual sensibility permeates the whole exhibition and places eyes and hands in a good and winning balance. The chemistry that preludes to the dream allows the viewer to rise in a shared body and to perceive a frequency of subtle eroticism at the limit of a fluidity of proposed forms and choices. In the previous works, where a sort of continuous landscape, which is immersed halfway between abstraction and figuration, seemed to come out of the walls, it is always possible to perceive a

propensity to climb, a propensity to escape. In the latest definitions of his work, instead, DD accentuates an artificial matrix, which seems to come from a logic typical of the serial product. We seem to glimpse materials and products coming from production lines, stratified industrial sensibilities, abandoned surfaces and skeletal remains of obsessive patterns. Deconstructed objects, removed from their primary functionality, re-emerge only for a few moments as fabrics, bodies or zombie surfaces. They are transformed to constitute elements of an artificial alphabet in the process of being resolved from every ambiguous Arcadian promise. The relationship of the human being with the present is studded with discards. "To see oneself" means to place in an equidistant way a theoretical glance on the past and the possibility of figuring a remote future, resetting dialectics and bringing nature back to an entity beyond our comprehension. In this sense DD's works, which are scenarios of ruins enclosed in sinuous forms, can be considered a discreet antechamber to a political dimension, guiding the viewer towards the undertaking of a new possible relationship with his painting as a linden leaf does with its trance.

Traduzione di Lucrezia Mangini

19.02.2022 - 31.03.2022

orari: 15.00 - 19.00

dal martedì al sabato

www.davidepaludetto.com

info@davidepaludetto.com