

Et - and, also ... tacit dialogues

Under this title, an exhibition can be seen in the two Nuremberg churches of St. Egidien and St. Sebald until July 31st, 2015. As the title suggests, this opens up dialogues of different kinds. On the one hand, the two inner-city churches, which are very different in their architecture, enter into dialogue with one another, and on the other hand, the "profane" art gallery enters into dialogue with the two sacred houses. The link is the sculpture of Dietrich Klinge, which has both: a sacred and a profane level of interpretation. In this way, the works remain open to interpretation and enable a further dialogue with the viewer. Klinge's sculptures, some of which appear very archaic, are not determined by cultural circles or fixed work statements, rather the viewer must sense what moves these figures. In the two churches, the sculptures also enter into a dialogue with the local conditions. In St. Egidien, where the great crucifix of the tree of life testifies to the survival of the war and the proud reconstruction of the church, Klinge's work also speaks of suffering, loss and death, like the two works "Pietà a Lepp", a mother with the dead body of her son, or "Pietà II", which tells of two beings that can only sustain themselves by mutual support. However, "eRBe 12" shows that life is a continuous cycle of preservation and transmission and looks into the church interior with great calm and confidence.

In St. Sebald lies "Metamorph-Seraph-Katalyt" on the church floor. A tall creature with a uniform body but wide wings. Has it fallen or does it fly away, does its transformation begin or does it dissolve? As a seraph he can tell here on earth what he saw in heaven. "Huhau" also seems to be asking about this, a large, heavy figure with a blocked body and a finely worked-out face. Huhau, that means "Who?" "How?" - Who is that? How did this happen?

"The wound" speaks of such an event, this figure was badly injured, blood flows from a wound. The arch in which the blood flows, at the same time, seems to be a support, perhaps an indication that one can ultimately emerge strengthened from the suffered? This sculpture makes it particularly clear how wide the range of interpretations is. Anyone can be wounded or injured, which happens to almost everyone in the course of their life. "The wound" can also be a reference to the side wound that Jesus Christ was inflicted on the cross. Finally, the church father Augustine held the teaching that the church itself had arisen from the blood of this wound, the original concept of the Eucharist.

The short description of these sculptures explains why it is obvious to exhibit Dietrich Klinge's work in the sacred space. The references are broad, but can be summed up in one point: the people. And that remains the focus of life, the focus of church work and, last but not least, the focus of Dietrich Klinge's artistic work.