

Heads

If you could look at the heads together to see which Dietrich Klinge had modeled, sawn and joined in the course of his previous creative career, the inclined viewer would be faced with his own cosmos: Dietrich Klinge's artistic cosmos.

With his head representations, Dietrich Klinge overcomes the limits of classic portraits. An individualization, which is generally aimed at with a portrait, is not in the foreground for him, but it appears that with the representation of a head the visualization of an idea of the universal human is pursued.

His head sculptures elude any ethnological classification. The physiognomy of the individual works could in many cases originate from Western and Eastern cultures at the same time. This similarity in diversity - a kind of "dissimilar similarity" as Dietrich Klinge calls it - to work out in the genus head, i.e. the attempt to create a vivid umbrella term for the representation of a head, which represents the idea of the human image as a whole, is perhaps the constant driving force behind his unbroken creative drive in the "theme" head.

I spoke of experiment, since Dietrich Klinge is aware that it would be presumptuous to create an image of the "idea" of man - this humility before creation distinguishes him and flows equally into the cosmos of his minds.

He "bypasses" this - which would be presumptuous - by creating his own reality. The source of that inspiration is his deep knowledge and understanding of the connections between culture and nature - I sometimes describe him as a philosopher whose words and writing have become plastic. The course of the world, from birth through being to transience, is reflected in an artistic but natural way.

The sculptures Daphne II and Daphne XIIB show that Dietrich Klinge attaches great importance to mother nature in his work.

On closer inspection, the sculptures seem to divide into their individual components, from which they were, as it were, put together. The "base" or lower abdomen with feet is formed by a raw trunk, which was carefully worked on by the artist so as not to destroy its natural roughness. In the origin this piece of wood was already decayed, the lifespan was already ended by nature through wormholes and decay.

But Dietrich Klinge wrests the transience of this piece of nature and adds it - something completely natural and without pathos - to something new and breathes a new liveliness into the piece of wood. In this case with the sculpture Daphne XIII, the transformation creates a material impression. A skirt that seems to be woven from a flowing brocade fabric.

The upper body sits on this "base". Dietrich Klinge does not perfectly adapt this "new" part and yet the body line results in a harmonious shape. Arms that are only missing at first glance arise in front of our imaginary eye and complete the figure.

Then the head - which is crowned by a branch that is anything but a reference to a head. And yet this branch appears to be the connection to the clergyman, which is normally in the brain shell - the

brain. Thoughts seem to form and to take on a plastic form in order to be able to expand into space, symbolically the pointer could stand for the activity of the mind.

Dietrich Klinge has - consciously? - selected a fruit branch. This cultivated plant only bears edible fruit if the shoots are cared for and shaped by a careful gardener. This would not only perpetuate the figurative aspect of man, but also the unique intangible spirit.

Analogous to a gardener, humans need the subcultures such as art, music, languages, morals, religion and science to form their thoughts so that they can become a cultivated being and differ from animals. A simple branch becomes the artist's philosophical reminder not to neglect culture.

The face of the sculpture seems to hang in front of a completely different and imaginary head as a kind of mask. Here, too, Dietrich Klinge adds from what is already there - what caught his eye, which sometimes also waited patiently in the studio - until the artist finally found the use to naturally turn branches or tubers into a lower lip, nasal bone and a hinted eye to let. The humble approach of not wanting to design everything is wonderfully expressed in this representation of the head.

Alfred Meyerhuber writes in the preface to the catalog - sculptures in the temple - I quote: "The rationally ascertained absence of body parts of the sculpture dissolves when on the emotional level, one can also dare to say, new images emerge in the viewer on the emotional level. He dissolves the tension intended by the artist within himself by looking at what is not there, feeling it and thus always being involved in the act of completing the work of art "

This special connection between viewer and art cannot be described more beautifully and accurately.

Dietrich Klinge succeeds in the most excellent way in his head sculptures, and for me it is an expression of overcoming cultural and design boundaries.

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