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Karoline Walther  
Tico Feos Gitarre  
16.09. – 12.10.2005

**Discussion with Karoline Walther about the exhibition *Tico Feo's guitar***

*Your drawings show mysterious places. Modernist buildings and nature alternate, fragile traces of pencil are flanked and overshadowed by gloomy fields of colored crayon. What are the sources of your images?*

Different „worlds of conception“ are important for my works. One starting point could be a book that I've read or, sometimes, it's a story I'm writing by myself. But sometimes, the starting points are drawings that I've done out in nature just for catching a special atmosphere. Very often I do no sketch at all, but instead I write exactly how I think a special drawing should be. Whilst I work on a certain drawing, I repeatedly read those texts, as well as parts of books that are important to me.

Another very important starting point is the formal conception of an image, in the sense of a pictorial problem that I would like to solve. Sometimes it takes a long time before I know how to combine a special object with a special formal visualization as well as my own written stories, also important are stories I've read and several formal ideas I've had. Last winter, I often rode my bike to a public swimming pool at dawn. The swimming pool is situated on a field between several trees, so I could already see it shimmering from far away. This impression was the starting point for my work „Silverlake“. Otherwise, the book of Kenzaburo Oe „Green tree on fire“ was a starting point for my drawings with lanterns. The narrator observes how at the other side of a valley, very far away, several men walk on a hill in the dawn and how their lanterns look, between the trees.

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*Your works open a large mental playfield for the spectator, because they just show the images as a combination of fragments. They evoke a tension between figuration and abstraction, controll and chaos. Very often are there fragments of letters in your drawings. Would you compare your drawings with narratives?*

It doesn't interest me to tell a special or clear story. I consider my works more like a catalyst for different kinds of stories. I always try to reach a point, where the formal world of the drawing gets really interesting and where, at the same time, it starts to get poetic and perhaps could tell a kind of story. I like that the image can always changes between these elements.

*Is there a substantial line in the exhibition „Tico Feo's Gitarre“ and where does the title have it's origins?*

Tico Feo is a protagonist of Truman Capote's story „Guitar of diamonds“. One day Tico Feo comes into a camp of prisoners that is situated in a forest. He always has his guitar with him which is covered all over with diamonds. After his arrival the other prisoners, their relations and the complete surroundings of the camp start to change. Then, something strange happens: another place that is normally outside the forest, emerges and pushes itself „over“ the camp. The works of the exhibition are very different, they aren't related by a special story, but more by a special way of concentration. But the story of the „Guitar of Diamonds“ is one of the starting point that is behind the drawings.

Karoline Walther (1976) studied at the Academy of Fine Arts in Karlsruhe with Prof.Helmut Dorner. She has shown her works internationally, at Palazzo Liestal, Switzerland. She is participating in a group show at Halle für Kunst, Uri, Switzerland, until October 2nd and she is exhibiting her work at the „Drift“, Paraplufabriek, Nijmegen, Netherlands, until October 23rd.