

Through the light to the matter

My journey of discovery in the artistic use of matter began with the delicate application of pastels. By way of large-scale shapes with bold colours in transparent gouache I came to use solidifying acrylic paint and then to my own CollagenMalerei. This is created layer by layer. Through constant reduction I get answers to my questions about essence and balance.

In the opinion of

Mona Youssef Gallery, Curator, Jurist, Member of International Committee of the X1 edition for Florence Biennale 2017

“Barbara Walder has been fascinated by nature since childhood which clearly reflected in her paintings striving to find answers about light and colours in nature and their relationship to man. Working with chalk and gouache, she adds special emphasis on naturalness, authenticity, originality and subjects matter which is important part of her existence. Barbara’s inner rhythm leads her to gracefully connecting elements with sensible brush strokes attracting and mystifying viewers. The moment of “now-ness” the transition from night to day, day to night fascinates her with its peculiar colour, a moment of indecision in which its mysterious and perfect beauty unfolds.”

Mona Youssef

CollagenMalerei

It arises on various surfaces and in special sizes: I am interested in experimenting with matter. The unpredictable and unsuspected can emerge in this creative process as well as colourful spills which interweave with the matter and the resulting layers. I use pigments from the desert in the Middle East, sand from the far North, charcoal, rust, gold, tar, and newspaper fragments.

Mixed technique

My work materials are acrylic, pastel oil chalk, gold leaf, resonance colours, gouache and coloured pencils. My intuition and inner rhythm lead me lightly, as in a dance, again and again. I apply the colours zestfully with wide brushes. Connecting elements are created with pastels or coloured pencils and, out of this, shapes, textures and motifs of the image reveal themselves.

Pastels

The chalk that I use is characterized by its brilliance. It enables delicate transitions and nuances. The forms created in the images are soft, sensual, earthy and unique. In a variety of shades with a velvety matt finish they serve to intensify the creation of harmonious moods.

The use of oil pastels brings luminosity to the images and creates plasticity. The grainy paper specially adapted to this chalk causes light refraction which gives the images liveliness. The colour of the chalk appears highly lustrous and iridescent, exhibiting a very dynamic sparkling effect. The supporting material for the chalk is tracing paper and special effects can be achieved by applying it to both sides.

Ink paintings

These pictures were created at the Calabrian Coast, above the raging sea, amidst the forces of nature. In sight of the Stromboli volcano the ink was splashed wildly and spontaneously onto the paper. The resulting compositions of ink developed in accordance with a law of their own.

Sketches

These emerge from motifs in the landscape or from pure imagination.

Dream images

In seven adjacent leaves the journey begins with a broad connecting gouache brush stroke.

In further steps poems emerge on each sheet and these are then again unified by a broad brush stroke.

In the last step each image attains its own individuality, by highlighting nuances. Thus, each image tells its own story and together they reflect a journey to the Middle East along the Arabian Incense Road.

Morning impressions in charcoal

Still free of sensory impressions, I use a single gesture with charcoal powerfully to express my early morning mood. I tend to expand these coal graphics at a later stage. They can easily be used as reinforcing symbols or vignettes to your texts.