



Pebble by Carole Koher



## Carole Kohler

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"I want the audience to be able to relive the harmony, balance, feelings and the power I included in the artwork"



Aluminiert by Carole Kohler





**Carole Kohler**

Switzerland

*visual artist*

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[Watch Carole Kohler's video](#)







Carole Kohler in studio





Auf-Bruch by Carole Kohler



Birds View by Carole Kohler

## CAROLE KOHLER

As a child Carole Kohler was thrilled by drawing, painting and handicraft works and spent lots of my leisure time by creating any sort of 2 or 3-dimensional works. As a teenager she was able to make her dreams come through and found an education in the creative sector. Carole ran through the school of art in Biel/Bienne Switzerland and made an apprenticeship as a decorator.

Later Carole worked a lot abroad, among others in clubs in Sardinia and Turkey as a stage designer, and began with photorealistic portraits in charcoal while travelling in Northern and Middle America. En route in Southern Africa, Southeast Asia and Australia she worked in animal projects and started with paintings of wildlife she observed. The artistic turnover came when Carole was walking with some camels in the Sahara for three weeks. The overwhelming landscape and the obvious lack of life made her quit the figurative art and start with abstract paintings to be able to express more of the feelings and her inner journey. Carole always spent some time doing some 3-dimensional work, like sculptures in stone, wood, etc.

In 2015 she won the "Prix de La Sarrazine" and was able to work alone in the Provence-France for 8 month. That's where she discovered the aluminum cast as my symbol of light and she was able to do some in-depth color studies.

In the last years Carole started to exhibit more internationally, like this year in Paris-France, Hong Kong, Langenthal-Switzerland, New York-USA, Brussels-Belgium and in December in Miami-USA.

**Tell us why you decided to become a visual artist and what has been your source of inspiration.**

**CK response:**

"Being an artist gives me so much freedom in life to do what I want and to express my feelings and experiences. Like that I am able to live my personal versatility."

"My principal source of inspiration is nature. I move a lot in the beautiful Swiss nature by doing some jogging, cycling, stand up paddling, etc. The always changing, never finished beauty of nature fascinates me. Most recently I like to include and express movement, transparency and invisible things in my static artworks."

**What type of artist do you consider yourself or do you not subscribe yourself to a specific genre?**

**CK response:**

"I subscribe myself to be an abstract artist, doing paintings and sculptures with hidden figurative elements, like shadows, color gradients, multi-layering, transparencies, etc."

**Tell us about your artistic process for creating work. Is the process for each series the same or different? Explain why.**

**CK response:**

"While working on sculptures I have an open idea what I want to create. But I let myself guide by the material, the cracks, and the hidden shells in the stones, the natural drawing and texture of the olive wood and the impurities and the entrapped air in the aluminum. I don't eliminate them, I include them and I don't like to waste the material, because I see it as a present, which I can work with."

"While working on paintings I have three steps.

Firstly I work down to my whim, aimlessly, with random colors, techniques and painting materials. I don't judge my work in this step and let my subconscious lead my arms. I enjoy the freedom and give any idea a chance to be on the canvas, at least temporarily. I create and destroy, like nature.

In step two I may turn the painting several times and begin to evaluate the newly formed structures. My consciousness slowly starts to take a spell at the wheel. I begin to sort out elements for aesthetic and expressive reasons. I try to see the painting as a whole and bring parts of it in a relation with each other. I destroy structures to highlight others. With semitransparent layers I create depth and partially hide to create suspense."

"The third step includes aesthetic and mathematical rules, like the golden ratio, to balance the artwork. My head works with them and my feelings and my unconscious confirm the time of achievement. This step may take the longest time because I'm not easy to convince of the high quality completion of my work."

**Tell us how often you like to be in the studio. What does your studio life look like?**

**CK response:**

"As a professional artist I work on a daily basis. The studio work may vary from a few hours to almost nonstop and is always in relation to my planned projects."

"As painter I have a small studio at home, which I keep sufficiently tidy, because I don't like to search while working. Finished paintings get quickly out of my studio, as I don't want to be distracted by them and to keep my head free for a new artistic adventure. I bring them to my showroom to store and galleries to exhibit. As sculptor I am renting several equipped or empty spaces to work with the different materials. That's way I work on sculptures more planned and in phases to profit most of the rented room." role instead of only consuming artwork."



l'instant éternel by Carole Kohler





Carole Kohler in studio





Edelglanz by Carole Kohler



Sandschloss by Carole Kohler





**Tell us what you're hoping to convey to your audience when you exhibit your work.**

**CK response:**

"In my artistic learning process the figurative art was very important. The viewer was more or less restricted to the realistic subject of my paintings. Nowadays I want the audience to be able to relive the harmony, balance, feelings and the power I included in the artwork. I don't want to restrict the viewer in his own fantasy. He has to be free to see and feel with his background, feelings and experiences, whatever he wants. The contemplator gets so a more active role instead of only consuming artwork."

**As you reflect, tell us what the influencing factors in your art career has been.**

**CK response:**

"I am influenced by my travels, the animal projects I was able to visit, with all their nice experiences, the wildlife observations, where I discovered the importance of camouflage for my paintings, the Sahara desert, which brought me to abstraction, the loneliness of my residency in Provence, France, where I refined my artistic work and my daily sports routine in nature where I absorb its beauty and the seasons and where refill my artistic batteries."

**Do you have mentors and advisors you seek for advice from regarding your art career?**

**CK response:**

"Because of the high influence of my work on our life as partners, my husband is daily included in decisions around my work. His support is very important for me especially concerning bigger projects, all work concerning computers, social networking and business issues."

"Recently I work with different art consultants in Switzerland, Germany and France. From them I expect and get advice regarding my artistic career."

**Name three visual artists you admire that contributed to you developing your artistic style and explain why.**

**CK response:**

"Although he works in a total different genre I admire the works of Salvador Dali. I like the way he reduces bodies to a few paint strokes and gives structures several possible interpretations, when you see them from close or from far. The transparencies he transports, the many possible meanings and interpretations of his surrealist paintings I like to express as well, but in an abstract way."

"The Swiss painter Fritz Hug fascinates me for his easy-looking sketches of animals, where he reduces them in their movement to a few carbon strokes without losing the movement, the expression and the character of the subject."

"The 3rd person I admire is someone more in the environment of art. It is Johannes Itten, a painter and art theoretician, which evolved his theory of colors and invented a standard in color typology. He conducts me through my daily work and I can learn from his work everyday something new about the purposeful use of colors."

**Tell us about any challenges within your career, how you worked through these difficulties and to be more creative.**

**CK response:**

"To be creative as a child we had at home a box with a lot of small used but useful things, which I could use if needed. I often made creations out of natural things like stones, bark, etc. because it was free. Combining different materials still fascinates me."

"While travelling for 6 years I painted out in the nature without lots of equipment. Because of the remoteness of some countries I often had to improvise, because certain things like canvas, colors, etc. weren't always available. So I started painting on tissue and with natural pigments."

"In my residency on the countryside of the Provence, France it was more the fact, that I was alone, which challenged me. But it led me to a much deeper going artistic approach without any distraction from unwanted experiences or persons. I was able to focus my entire life on my art."

**Has gallery representation been an intricate part of art career or has working independently been more beneficial to your career? Or has a combination of both styles worked best for you?**

**CK response:**

"I experienced and still am experiencing both styles, and both have their advantages. I am convinced that today as an artist you have to be diverse on your distribution channels. I like it when I can concentrate on working in my studio and someone takes charge of the marketing and sale. But I like as well the contact to the audience and the customers to have a direct feedback on my artwork and to get in discussions about it. I think I will always switch like a pendulum between the two styles."

Greenfresh by Carole Kohler



Métamorphose by Carole Kohler

**Tell us one of the funniest and/or weirdest moments in your art career.**

**CK response:**

"While in the South of France to visit my foundry I received on a parking lot a phone call from Paris, from a number I didn't know. I thought it was a call center or something about publicity. But it was an art magazine wanting to portrait my artwork and me in their next issue. I was stunned because I had at this time no artistic connections in France. They had been attracted by my first YouTube video, followed my homepage and contacted me."

**What advice do you have for emerging artists who are entering the art world that is rapidly changing?**

**CK response:**

"Work on your technical basics. They are the bases of your artistic freedom. Be open minded and curious, walk through the world with open eyes. Be yourself and do not copy."

**What are you currently working on and most excited about moving forward?**

**CK response:**

"I am excited about my big exposition in April/Mai in Langenthal Switzerland, about all the feedbacks and discussions I will get, after a long period of preparation"

"I am working on a big painting for a possible group exhibition near Verona, Italy about human rights, more precisely the right for education."

"Later I am looking forward to prepare some paintings for the Miami River Art Fair in December 2018."

**For more information visit Carole Kohler's website at <http://ckunst.ch/joomla>**





Carole Kohler's exhibition

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