

Rudolph, Kathrina

Ruoveden maisema -näyttely Emil Cedercreutzin museossa 8.10.2019 – 12.1.2020

Materiaalisuus, maisemallisuus ja maalaaminen

<https://www.harjavalta.fi/wp-content/uploads/2020/04/Materiaalisuus-maisemallisuus-maalaaminen-2019.pdf>

In my work I seldom refer to landscapes as they occur in nature. Rather I use natural motifs like flowers and leaves as structures and ornaments complementing my works.

A face or a body can be a landscape in my works.

The kind of colours and the paint I use together with the ground material depend on the subject I choose. The subject demands a certain material; the material demands a certain technique and use of paint and colour.

Often I imagine making a colourful painting. I start to paint but during the process I find out, that the use of colour is too much, that I have to reduce and I end up with lines and the material of the surface of the ground and only few parts, which are painted in fact.

Originally, I developed a technique which refers to the technique of medieval altarpieces and which includes work on wooden plates, grounded with gesso, outlined with charcoal patterns and ink, painted with egg tempera, additional techniques like engraving, punching and gilding with poliment.

Now I use different kinds of these techniques singularly also on different grounds like cardboard, paper or canvas, or directly on the wall.

When I use egg tempera in order to have even and plain fields of colour, I work with patterns and a straight and even application of the paint, referring to the techniques of silkscreen and pop art.

For my works on gesso I use sometimes pigment colours which derive from the earths that are used for the grounding before gilding. I use them without the gold in their shades of browns and yellows, black and white and sometimes mix them with each other or with pigments. They have to be applied also very straightforward and crosswise to achieve an even and plain surface. The earths have a certain oily thickness and may be polished and therefore get very shiny.

In my work I seldom work after nature, I use press photos or photos, which I have taken. I do not change the colours. I adopt them as I see them, as they reflect the mood and situation I experienced at that time, although they can become an autonomous form in the structure of the image. In some parts of the image, I may refer simply to the outlines of the objects relating to the coloured areas. In that respect they are used as an object related colour with an expressionistic quality, they have their own maybe even abstract expression within the image. Other parts may be painted in quasi naturalistic style, very near to the object, especially when painting faces.

With the pigment colours their function is to express the earthbound quality of the objects I show, and there is only in certain respects a relation to the real colours of the objects - for example referring to textile patterns and their colours. They subdivide the area of my image and serve as areas of light and dark colour together with few coloured areas.

The series "Green" was developed during an artist residence in Nelimarkka, Finland in summer 2015. I used the visible leaflike structure of a found wallpaper and filled the structure of the pattern with colours. These colours I observed in the trees and fields of the landscape around me, letting the wallpaper become a landscape. I used shellac ink which I applied in small areas as even as possible. It should create a glossy contrast to the matt surface of the wallpaper. The colours refer to the very special quality of colour due to the local light situation, which I found very fascinating. In that respect colour is used here exceptionally in an impressionistic way.