

SONJA KALB. EMOTION

Frank Schablewski, 2015

The term "emotion" has its roots in classical Latin and beside its meaning for affective and feeling states and the arousal of the soul, it includes "motio", the ancient word for movement. Nothing seems more symbolic, when referring to the effects of Sonja Kalb's works of art. Through her abstract and expressionistic painting styles Sonja Kalb perfects her own artistic techniques, placing ones focus and concentration on the basic substance, neglecting the characteristics of the objects themselves. In her paintings Sonja Kalb declines the use of objects to bear and carry colors. When a shape, an object, or a landscape becomes visually perceivable to the eye, it is the achievement of our own memory and willpower, trying to define every light, every shadow, every brightness, or every darkness, even each and every color by itself, as a figurative objective, a human being, or a landscape. Sonja Kalb paints the most basic essentials only. For her, it is a matter of the pure substances of colors, including all variabilities and coincidences the human eye may see in abstract art: Every brush stroke, every hue of color, every use of the spatula, and all materials used have been long-prepared in a foregone spiritual thinking process. Those who have followed the artistic career of the artist for longer periods of time know the paths she walked upon, changing from figurative painting to the abstract painting style, as did many artists of the 20th and 21st century.

The paintings illustrated here mostly indicate a new and further evolution, leading yet again into a new direction. On top of the formerly known painting dimensions and techniques of Sonja Kalb, such as color contrasts, consistency of colors, composition, lines and spatial surfaces, regularity - and the opposite - the surface structures, the texture appearance, and noble impressions of seemingly interweaving colors, Sonja Kalb has discovered and developed her own unique painting style by the use of strongly thinned paints. In her new pictures, paints run, paints blend in, paints phase out. These gradients of colors create new visual perceptions and new spatial perspectives, opening the painting support in a unique way and showing a new element residing within flowing liquids: Gravity is the power which directs the paint flow in such work processes. It is the artist's intent to invert and reverse exactly that paint flow in order to win and obtain new picture dimensions. The pictorial structures of Sonja Kalb, graspingly appropriate to the Latin terms *structura*, naming the proper assembly, building, the relationships of colors and composing elements and *struere*, the layering and blending sequences of colors. Nowadays, the artist applies tinted liquids over and underneath the pastose or opaque colorlays, thus widening the picture space to an organism of color and even greater versatility. Not only on top of, but also underneath the structures and compositional builds of materials like pigments, acrylates, inks, oil chalk, and fillers, does the liquid tincture flow - a very difficult process to control. The human eye favours symmetrical distributions and harmonies, calming the mind and arousing feelings of happiness. By the means of all expressionistic abstraction, such are the marks of the Sonja Kalb paintings.

The color variation of red, "pink", is composed by Sonja Kalb to abstract and dynamic rhythms, the paintings bearing the same titles "abstract rhythm" and "dynamic rhythm", show these spontaneous and direct dealing approach to colors and the reflective style of painting by the artist. Titles as "lofoten", "bali", "bali blue" and "fjord" naturally strongly suggests a search for landscapes to the spectator, as if the vastness of pictorial space could be captured through the perception of land and water. The flowing movement of paints and colors in the pictures prompt emotions and remind one of landscapes as seen by the spiritual eye.

Her paintings entitled "aqua", "atlantic 1-3" and "boats" seem to evolve from this elementary discovery of thinned liquid blue color to become sensational incidents themselves. Everything seems to float. Nothing and no one is able to hold or hold back water. That is what the effect and atmosphere of the color shades of Sonja Kalb picture world act and play with; the spectator dives in and out, up and down. In the same way the shoreline lends an ocean its shape and size, the artist works selectively with her paints and colors until she reaches and achieves a maximum effect on a surface as large as possible. Here she accomplishes those very special harmonies and symmetries, allowing back and forth contact between the unconscious world of the soul and the cognitive.