

The end of the nineties marked a shift away from my erstwhile traditional portrayal of landscapes to usher in a phase of informal colour montages that provided medium to indulge my fascination with colour phenomena to the full. Paintings of merging patches of colour give rise to layers in a sea of colour with deep intensity of expression. This process of dispersal and reattachment came about by chance. As time progressed, canvasses used became steadily larger. This led to in-depth study of the life and works of Jackson Pollock, with whom I feel a close artistic affinity.

Since 2004, I have developed a technique in which I use various sizes of spatulas and spread the colours in a relief and montage form. The prominent feature is a colourfully scattered expression of rhythm and movement.

Since 2006, I have refined my methods of working: The work is performed using nothing more than the spatula blade. I press the blade in the paint and then immediately on the canvas, so that a fine line becomes visible.

This meticulous process is repeated over and over until a hatching of fine lines develops into a filigree composition. The layering of densely criss-crossing strands interspersed with translucent glaze gives rise to an impression of great depth and three-dimensionality in the view of the observer.

The fine, relief-like structures create patterns of shade as the light moves, so that images change according to lighting. This effect imbues with the added feeling of variability, changeable mood, symbolic of the sometimes unexpected changes in life and variant approaches for one and the same event.

The inspiration for my work has come from literature, music, discussions and debates with colleagues and experience.

The tension between the task of building and sustaining a stable lifestyle, the alertness demanded in ordinary life and my individual fantasies and abstract imaginative power is reflected in my paintings. The time-consuming, almost meditative process employed in a work is as much an expression of an inward and outward sense of order as the urge for love of life, impulsiveness and spontaneity.

The creation of artworks has been my passion ever since my early childhood years. My development in the world of art has taken an unconventional path, sometimes by stubbornly pursuing my own way, the authentic power of expression in my paintings has elicited an earnest response.

Tina Buchholtz on her work

This is the dream of winter sedentaries, one that no snow on mountain slopes could ever replace: the ephemeral warmth of summer, fragrant grass and hay, flowers, water to dive into, short, balmy nights. Tina Buchholtz, an artist from Berlin, springs us right out the dull, grimy city winter into this summer magic. "Summer Dance" is a virtuoso of thousands of layered strokes in acrylic paint. An image of ice also brings to mind the present season.

Berliner Zeitung during the exhibition at Deutsche Bank Unter Den Linden, Berlin

Tina Buchholtz works in the abstract – quite so – as one is tempted to say. In her two-part work, *The Erlking*, the gloomy meadows, an eerie mist, the impenetrability of the dark night instantly evoke powerful associations with tragedy. When one stands back, a spreading web with relief-like characters visible at close range, becomes all-enveloping, unyielding.

Dr. Anne Meckel, Art Historian, in her review of the "The Erlking."

Tina Buchholtz's predominantly over-sized abstract compositions are covered with a network of thin lines and spots. In a very meditative manner she puts one colourful impression next to the other and creates a well and strict composed array of corresponding lines and spots. The starting point and the finalised paintings, although abstract, are always related to figurative topics. The titles and topics of her paintings might change during the time of her work but a picture "without title" is unthinkable for the artist. There are people in her paintings, impressions of landscapes or winding lines that imagine the colourful impression of a climbing chameleon. The connection to figurative painting always stays in the foreground.

Helmut Junger, Art Historian

Tina Buchholtz started by painting landscapes. The accurate observation of the nature stood at the very beginning of her artistic career. Particularly the German late romantic painters chose the landscape as their favored motive, too. They did not paint the accurate landscape, but they tried to manifest the inner picture of it.

Looking at the outstanding interaction of stroke and light in the paintings of Tina Buchholtz one could refer to another art style: the French Impressionists of the late 19th Century. They committed themselves to the haptical twinkle of the light, the atmosphere. Stroke and color, mostly complementary, were the instruments of the "daubers" (as they were called disparagingly). The objects vanished into light, the study of the incidence of light was therefore important. The objects dissolved and left a field of rhythmic color tone.

In Tina Buchholtz's paintings the brush stroke asserts the rhythm, with color as its ally

Dr. Melanie Franke, Art Historian, Guggenheim Museum

Tina Buchholtz paints out of her fascination with colours: "Colours are like the air we breathe." Colour denotes passion, sensory in a meaning that is absolute. With colour, I am able to give expression to opinions and ideas of my very own." Inspiration can spring forth from a word, a story or even from a toucan, which captivates the onlooker with its exotic colours of the rainbow. It can also come from acoustics, as in the "Sonic" picture, finely structured within a single colour tone of a tightly woven rug.

Painting has been Tina's passion ever since she first held an artist's brush as a child. After high school, she deliberately chose not to pursue formal art studies, "as I was resolutely in search of my individual style and did not want to be influenced by others." In her chosen path, she has held firm with unwavering determination. She taught herself in a diverse range of painting methods and progressively refined her techniques, perfecting her dexterous abilities in portraits and realism. Over time, she began moving away from landscape paintings and discovered her own language in the world of abstraction.

Tina Buchholtz's predominant interest is now in three-dimensionality that enables her to scatter a picture's elements in the imagination of the viewer. Using a spatula, she meticulously inscribes colours in fine lines on canvas. In doing this, she employs rhythmic movements that guide the lines to build a homogenous mesh until a depth of light and shadows appears behind the structured overlay.

Her technique demands a love for working with the fingers and a knack for precision. "Yes, the desire for structure and order is definitely there," says the 44-year-old mother of four. Establishing herself in a market niche demanded large measures of patience and persistence. Now, in Berlin, she has won recognition as an artist in her own right, keenly sought by galleries. She is also a member of the Federal Association of Educated Artists. Her commissioned works are displayed at offices of major companies, the German parliament and in private and semi-private art collections.

Christine Fivian, Zürich, Press Text during the exhibition at Art Seefeld Gallery, 2007

The most important element of the pictures of Tina Buchholtz is the line. They flow like cascades - sometimes in small runlets, sometimes in large tracks - over the surface of the picture. The small tight pressed line or the thick and generously placed short and powerful strokes create the direction. This unique way of building the picture creates the painting out of the bright or shaded thickness of the flow, out of the rhythm, which is closely connected to the colors. The pictures are filled with atmosphere, impressions, and different moods.

The paintings of Tina Buchholtz are not impressionistic, but her use of rhythm and light is similar to impressionistic paintings. Here, the quaintness with its regular iteration and strictness rather becomes an ornament but systematic atmosphere. It remains not in the way and in the light like the impressionists have done it. The mood of a landscape is not separating between the inner and the outer picture. Rather her paintings are an intense mood of rhythm, color, stroke, and light."

Karin Weber Gallery, Hongkong, during the exhibition March 2009

The richly textured abstract paintings by Tina Buchholtz mimic the density and claustrophobia of cityscapes with lights of various colours brought to life. The works are carefully constructed by the artist in order to induce a certain mood from the viewer. Her work 'Elevator' is a perfect example of how it feels living in the hustle and bustle of the city.

Karin Weber Gallery, Hong Kong, during the exhibition "Defining Urban Life", September 2009

Tina Buchholtz' meditative abstract paintings are about linearity. Buchholtz painstakingly applies acrylic with a spatula to fill every canvas, yielding "Elevator" , a multi-hued cascade of vertical lines that seems to wash over the viewer., and the straw-like diptych "Dialogue".

Padraic Convery, South China Morning Post, during the exhibition "Defining Urban Life" at Karin Weber Gallery, Sept. 2009

We came upon Stardust. A darling diptych, by German-based KiptonArt artist Tina Bucc holtz. Stardust was an eye-catcher due to its densely crisscrossed strands interspersed with translucent glaze, giving it a three-dimensional effect. BRILLIANT!

Tia Walker on „Stardust“, for Patrick McMullan Company, during the exhibition at Christie´s, New York, Rockefeller Center, Nov. 2009

TINA BUCHHOLTZ

El inicio del trabajo de Tina Buchholtz está basado casi siempre en encuentros procedentes de la literatura, la música así como el intercambio y discusión con otros colegas. Utiliza solamente el borde de la espátula para aplicar el color muy pastoso y como manchas, de esta forma va creciendo una especie de tejido hasta convertirse en una filigrana composición general. A través de superposiciones y redes que en intercambio con veladuras transparentes de color sugieren una ilusión de profundidad en el espacio, una tercera dimensión, que absorbe la mirada del espectador.

Tina Buchholtz nació en Berlín en el año 1963 y trabaja como artista independiente en las ramas de pintura y diseño gráfico. A través de cursos de perfeccionamiento en diferentes técnicas de la pintura y el dibujo ha ido ampliando de manera continua sus posibilidades de expresión artística. Desde el año 2006 es miembro de la asociación de artistas y el 2007 ingresó en la organización GEDOK en Berlín.