

PAINTED SOUND ARTIST STORY

Art. Rock Culture. Collectible Assets.

K
**PAINTED
SOUND**
by KOTHER



Klaus Kother – Founder & Artist
klaus@paintedsound.de
+49 157 769 19 803

PAINTED SOUND: The Logical Consequence of a Life with Guitars



It all began in 1974 when my father gave me a 300 german marks 65 Fender Mustang Dakota red – more than an instrument, a lifelong companion, the spirit of that moment never vanished.

By the way, nowadays this guitar costs about 2.800 Euros, this are about 5.600 german Marks ... not the worst investment. Yearly profit ? About 1.866% profit ? 36,6% profit per anno. ...

No one knew – I didn't either – that this object would accompany me longer than any career, any car, any relationship. Guitars became a constant resonance chamber of my life.

At 16, in 1979, I stood on stage for the first time with a youth band. Music wasn't a plan back then, but instinct. Performances as an Elvis interpreter followed – later also with the repertoire of Sinatra and Bubl . I never felt the need to "become" something. I wanted to understand what music does to people.

In the 1980s, this path led me behind the scenes of the industry.

As Label Manager and production assistant at Paradise Music Studios in Fraunhoferstrasse in Munich, I worked where international productions were made – supervised by one of the most renowned producers and sound engineers of his time. I experienced artists, technology, ego, magic, and craftsmanship up close. Encounters with international stars like David Hasselhoff or Eros Ramazzotti were part of everyday life – but something else was more important:

I saw how sound is created, how it's constructed, marketed, disenchanted, and recharged.

In parallel, I began collecting guitars. Not from collector's impulse, but from respect. Every tone, every form, every wear mark, every scratch told a story. Guitars weren't tools – they were witnesses to time.

In 2007, a circle closed :

A simple phone call made a dream come true : as Store Manager and project leader, I led MJ Guitars in Munich – Matthias Jabs of the Scorpions made this possible. He is one of the most kind persons I ever met. Unforgettable memories. This place wasn't a store, but an international meeting point. Musicians, technicians, collectors, world stars. Beside meeting them personally, the guitars from Lenny Kravitz, Richie Sambora, AC/DC, P!nk, and many others passed through my hands.

I understood definitively :
A guitar is not an object.
It is identity made of wood.

Alongside music, my life led me into seemingly other worlds :
Professional sports in football, professional motorsport, decades of work in financial markets, entrepreneurship, international consulting, fashion design with my own labels ROX Fashion and TARA Couture. But all of this didn't run parallel to music – it ran around it.
Guitars were always there. In studios, offices, pit lanes, hotels, backstage rooms. Longer than any relationship. (Yes – oooops.)

At some point, I began to paint guitars.

Not as decoration. Not as customizing. But as necessity.

I wanted to make visible what I had heard, felt, and understood for decades:
Memory. Chaos. Myth. Stage. Silence. Excess. Departure. Age. Dignity.

Painted Sound is the logical consequence of this path.

A closed, 15-piece work in which iconic guitar forms become carriers of visual soundscapes. Each guitar is its own universe – together they form an oratorio of color, material, history, and musical energy.



I don't paint guitars because they are guitars.
I paint them because no other object embodies music, youth, rebellion, longing, and time so uncompromisingly.

Painted Sound is not a new beginning.
It's a convergence.

After over four decades with music – on stage, in the studio, in retail, backstage, in life – I now stand not beside, but in front.

Not as a rock star.

Not as a dealer.

Not as a manager.

But as someone who has listened long enough to translate sound into images.



Klaus Kother