



PAINTED SOUND

by KOTHER

Executive Summary

Investor & Strategic Partnership Document

ART. ROCK CULTURE. LIFE EXPERIENCE. COLLECTIBLE WORKS.

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1. Executive Statement

PAINTED SOUND by Kother is a contemporary art project by Klaus Kother in which historic and used guitars are transformed into unique, one-of-a-kind works of art. The guitar is not merely a canvas for a painting, but the medium itself: the instrument's form, history, and signs of wear become part of the artistic process.

The archive now comprises 33 completed original works, developed over a continuous creative process spanning just over a year, organized into distinct cycles of work and supplemented by two completed room installations; a third is in progress. PAINTED SOUND is thus no longer in a conceptual phase. The purpose of this document is to show selected interlocutors how this established artistic practice can evolve into an internationally visible platform.

2. The Artistic Concept

The guitar is one of the most iconic visual symbols in modern music history—it stands for rock 'n' roll, freedom, individuality, and memory. A classic canvas begins as a neutral background; a guitar never is. PAINTED SOUND builds on this cultural significance: The instruments are not merely decorated; their identity is incorporated into the artistic process and transformed. Signs of wear may remain visible, and repairs become part of the artwork. The musical object, personal history, artistic transformation, and documentation combine to create a unique collector's item—something different from a custom guitar, something different from traditional music memorabilia.

3. Klaus Kother — Der Artist-Operator

Klaus Kother does not come from an academic artistic background. His artistic perspective has emerged from an unusually eventful life—and for PAINTED SOUND, this is not merely a decorative biography, but the very foundation of his artistic approach:

— Music industry: Store and project manager at MJ Guitars in Munich, in business partnership with Matthias Jabs (Scorpions); years of curating historical vintage instruments.

— Finance & Family Office: Decades in international foreign exchange trading; investor recruiter for Piëch Automotive AG, sales & relationship manager at the Piëch Family Office in Lucerne, head of sales at AMYP Ventures AG.

— Fashion & Motorsports: Founder of the labels ROX Fashion and TARA Couture; Porsche racing from 1993 to 2000 with his own team and as club president.

People who have known him for decades repeatedly call him a “master of the art of living.” Damir Fister, a Munich-based P1 bouncer and writer, summed it up this way on May 30,

2014:

“You really are the only Klaus who is Liberace, Siegfried & Roy, and the Incredible Hulk all rolled into one. Hats off to you.”

4. The Works Archive

33 completed, signed, and numbered original works, accompanied by documentation of the works, their condition, and provenance: painted electric, acoustic, and historical instruments; independent and commissioned works; sculptural works; and two completed room installations (a third is in progress). Each work is created individually, without industrial mass production—the limited nature of the archive is thus structural, not artificially created.

5. Artistic Development as a Foundation of Value

The true essence of the investment case lies not in any single work, but in the clarity with which the archive documents the artist’s development: Cycle I (Works 1–10) establishes the immediate, gestural signature; Cycle II (Works 11–15) reveals a more controlled, deliberately composed visual language; the later phase leads from the pictorial object to the sculptural and ultimately to the spatial work. Anyone entering the archive today is stepping into an already documented, ongoing line of development—each new work deepens this line rather than repeating it, thereby enhancing the narrative coherence and context of the entire collection.

6. Market Validation & Business Model

Early collaborations demonstrate the artist’s viability beyond his own studio: a commissioned work for the fifth anniversary of Motorworld Munich, auctioned off to benefit the Laureus Sport for Good Foundation, as well as another commissioned work based on a historic Fender model. This results in three main sources of revenue:

- Selective sales of works from the closed 33-piece archive.
- Corporate commissions for brands, institutions, and anniversaries.
- Exhibitions and experiences: sponsorship, curated previews, and collaborations centered on the spatial installations.

7. Target Audience and Strategy

PAINTED SOUND addresses the intersection of several collecting worlds: contemporary art and guitar collecting, automotive and motorsports collectors, corporate art and hospitality, and family offices seeking uncorrelated passion assets. The international development

strategy includes the targeted establishment of relationships with galleries and exhibition venues, international presentations, direct outreach to collectors, and—in the long term—an in-house presence in Munich.

8. The Investment Model

PAINTED SOUND is not seeking capital for production—the artist is already producing work on an ongoing basis. Capital is intended to provide flexibility: travel, presentations, gallery negotiations, and professional documentation. The focus is on participation in future development, not traditional financing with a repayment schedule. The archive of works already created remains, legally speaking, the personal property of Klaus Kother; a possible structure provides for a contractually defined financial stake by the investor in a specific body of work or its sales proceeds, clearly separated from the artistic ownership. The final terms—stake percentage, rights, term—will be worked out on a case-by-case basis with professional legal and tax advice.

An investment involves entrepreneurial risk, including the possibility of a total loss of capital; a return is not guaranteed.

9. Why Now?

Here, an investor isn't investing in an idea, but in an already established body of work: 33 completed works, a documented archive spanning several cycles, two completed installations and a third in progress, initial collaborations, and initial international contacts. The question is no longer whether art can emerge here, but rather how far an already existing artistic practice can be developed on an international scale. We are seeking a select few, strategically suitable partners—family offices and individuals who understand art, music history, and long-term development. The first step is a confidential, personal conversation.

The guitar remains the central medium. Art is the transformation. The archive is the memory. The future is the space.

Klaus Kother — Founder & Artist, PAINTED SOUND by Kother

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