

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

PAINTED SOUND BY KOTHER

Artist Story & Biographical Narrative of the Artist-Operator

Artist: Klaus Kother

Focus: Transformation of pop-cultural fetishes into unique three-dimensional objects and spatial installations

Collection: 40 catalog entries (39 physical guitar bodies; No. 33 is a dual spatial installation)

Contact: klaus@paintedsound.de · +49 157 769 19 803

"I do not paint guitars because they are guitars. I paint them because, more than any other object of the modern era, they are imbued with music, emotion, and history."

Klaus Kother



1. 1974: The Origin – A Fender Mustang and the Beginning of a Language

It began in 1974. Klaus Kother was eleven years old when his father gave him a used 1965 Fender Mustang in Dakota Red—purchased for 300 DM at the time. This instrument was far more than a mere decorative object; it became the first physical resonator in his life and a companion for many years to come.

More than five decades later, this guitar stands at the heart of the *PAINTED SOUND* series. Guitars have always been much more than simple musical instruments—they are icons of modernity, repositories of collective emotion, and magical vessels of vibration. In the art of Klaus Kother, these objects undergo a radical metamorphosis: they are not confined to the realm of acoustics, nor are they merely functional items adorned with paint. Instead, the body of the instrument serves as a physical medium and raw material for profound, three-dimensional sculptural work.

Kother deconstructs and reshapes historical, aged, and well-worn instruments into abstract, sculptural artworks—ranging from individual pieces to monumental spatial installations. Every scar, crack, and patina on the wood is integrated into a complex, multi-layered dialogue involving opaque paint applications, acid-induced oxidation, earth

pigments, gold leaf, ash, and transparent resin glazes. The result is a cohesive, meticulously documented body of work that dissolves the boundaries between sculpture, painting, and pop culture.

2. The Artist-Operator: The Symbiosis of Four Defining Spheres of Life

The unique nature of PAINTED SOUND stems directly from the extraordinary biography of Klaus Kother. As an "artist-operator," he combines four disciplines—a configuration rarely encountered in the contemporary art market :



1. Musical Excellence & Instrument Craftsmanship: Klaus Kother's profound understanding of an instrument's soul stems from his early musical roots (his first band in 1979, at the age of 16), his time at Munich Paradise Music Studios, and his long-standing role as store and project manager at MJ Guitars Munich, working alongside Matthias Jabs (Scorpions). His experience in handling, curating, and restoring valuable vintage guitars—including direct collaboration with artists such as Richie Sambora—has provided him with a fundamental grasp of structural integrity, ergonomics, the mechanics of wood, and the sonic DNA of an instrument.



2. Finance, Family Office & Corporate Governance: Kother's professional approach is shaped by over 30 years of leadership experience in international foreign exchange (FOREX interbank trading), as an investor finder for Piëch Automotive AG (Zurich), as a Sales & Relationship Manager within the Piëch Family Office (Lucerne), and as Head of Sales at AMYP Ventures AG (Zug). A fundamental new beginning—starting with only 500 marks in his pocket and no place to live—left a lasting mark on his outlook: he remains humble regarding his achievements, focused on what is essential, and uncompromising in his reliability. This expertise ensures precise documentation of provenance, transparent governance, and professional operational processes within the corporate archive.



3. High-End Design & Fashion: Kother's work is characterized by a pronounced passion for aesthetics, textures, and visual dramaturgy. As the founder, designer, and producer of the fashion labels ROX Fashion (high-class rock 'n' roll fashion) and TARA Couture, he developed a trained eye for Pigments, texture, glazes and luxurious refinement, which today flow directly into his sculptural language.

4. Motorsport & Automotive Performance: Seven years of active involvement in Porsche motorsport with his own team in Stuttgart—including over 50 podium finishes—along with a long tenure as president of the Porsche Motorsport Club, shaped his understanding of dynamics, aerodynamics, and high-performance materials. The precision and split-second decision-making required in racing translate directly into his uncompromising approach to crafting wood and metal components at the workbench.

In his private life, Klaus Kother is the proud father of two adult children—a personal grounding that lends stability, values, and character to his work.

3. The Works Archive: The Four Cycles of Creation (Status: 40 works)

The artistic evolution of PAINTED SOUND is captured in a fully documented catalogue raisonné, which currently comprises 40 catalogue entries (39 physical guitar bodies, as No. 33 is a dual-space installation) and is divided into four clearly distinct cycles:

Cycle I – The First Orbit (Works No. 1 through 10): The eruption of the primal impulse. Characterized by raw, gestural energy, intuitive explosions of color, and the initial, fundamental deconstruction of the classical, symmetrical body of the instrument (e.g., No. 1 The Birth of Chaos).



Cycle II – The Ascending Cycle (Works No. 11 to 15): Taming chaos through structure. The development of deliberate color dramaturgies, impasto crackle reliefs (No. 11 The Veins of Creation), and the emergence of consciousness (No. 12 The Eyes Within the Night).

Cycle III – The Mature Horizon & Extensions (Works No. 16 to 33): Deconstruction moves beyond the individual object and extends into the surrounding space. Alongside iconic standalone pieces—such as the public long-term loan *No. 16 Stellar Covenant* at Jailhouse Bad Tölz or the auction piece *No. 21 THE 24h RESILIENCE*, created for the Laureus Foundation and housed at Motorworld—this cycle encompasses three-dimensional sculptures (e.g., *No. 20 The Keeper of Sound*) as well as monumental spatial installations (e.g., *No. 26 Purple Haze* and *No. 33 THE SANCTUARY OF SOUND*).

Cycle IV: The Second Genesis (Works No. 34 to 40): This current creative cycle is defined by themes of transformation and re-evaluation. Inaugurated by the alchemy-themed piece No. 34, *The Alchemy of Resurrection* (featuring gold-leaf embellishment applied to a masterful repair of a guitar neck), the cycle continues through No. 35 *Echoes of Violet*, No. 36 *EYES OF THE INFINITE*, No. 37 *THE GOLDEN CORE*, and No. 38 *SAMARA ’96 – THE FOURTH SKIN*, culminating in a pair of corresponding counterparts: No. 39 *ROSE IN THE DARK* (fully playable as an electro-acoustic instrument, featuring a stabilized bridge) and No. 40 *DARKNESS IN BLOOM* (showcasing a neon-pink and gold-leaf "racetrack" motif set against a patina background).

4. Positioning & Strategic Outlook (2026 / 2027)



PAINTED SOUND is following a consistent path toward artistic and institutional establishment. Situated at the intersection of contemporary object art, high-end hospitality, and corporate art, this body of work offers a rare combination of artistic radicalism and commercial structure.

Through a planned, phased expansion into European gallery hubs—including Zurich, London, and Munich—as well as targeted previews for collectors, Klaus Kother aims to secure a distinct position within the contemporary art world.

One life. Many worlds. One language.

Klaus Kother - PAINTED SOUND