



KATRIN ALVAREZ

Media Kit



"My Mother Would Have Preferred Giving"

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About Katrin Alvarez

Multi-Award-winning German Master Artist, Katrin Alvarez is no stranger to international recognition and exhibition. Her work has been globally displayed in Israel, Switzerland, Canada, Italy, Austria, France, and the United States, creating international acclaim and bringing attention to her passion, speaking out against child abuse.

Born in Güstrow (Mecklenburg), Katrin Alvarez grew up on a country estate as the daughter of an architect, art teacher, and a Wehrmacht officer. In 1969 she passed the first state examination in law at the University of Cologne. That began her work as a volunteer journalist. After a two-year traineeship at the Kölnische Rundschau, she began painting and writing. In 1971 she published satirical poems and a psychological autobiography portrait titled; Fat Lilli - Good Child, Change Lobsters and Dance, under the pseudonym Sybille Braatz in Iimgau Verlag.

The powerful freedom of creating universes of her own has brought her international recognition, including two solo shows in Rome (Italy) and Vienna (Austria). In 2007 she won the Allan Edwards Award from the Federation of Canadian Painters (SFCA) in Vancouver. In 2011 one of her works was selected for exhibition in the "Phantasten Museum Wein" in the Palais Palffy in Vienna. That same year she was awarded the Vivid Arts Network Prize "Onore alla creatività e l'eccellenza nelle arti." In 2012 Alvarez received the Grande Médaille d'Or MCA Cannes Azur and was awarded the Leonardo Prize (painting) of the Chianciano Art Award.

In 2017, Alvarez was awarded the Premio Alla Carriera by ArtTour International and Artist of the Year by the ATIM'S 60 Masters awards.

Despite her multi-faceted talents, painting has remained the fundamental impulse of her life. Alvarez intentionally focuses on the human figure while introducing multiple reference points such as objects, animals, etc. to enrich the composition conceptually as well as visually. Each painting representative of the complexity of human situations. Her expressionist and surrealistic approach brings a non-apologetic look into the emotions and experiences of child abuse. Love it or hate it, no viewer can deny the strong reactions evoked by her work. Alvarez continues to create works of art that bring attention to the universal problem of child abuse. One she passionately believes cannot be ignored.





“

The ability to make thoughts and feelings visible, that means the highest value in my life.

But especially during the last years, listening to the news from all around the world, to all these sounds of disrespect, aggressiveness against humans and nature and it's exploitation, makes me feel weak and senseless.

I am still looking for my responsibility as an artist: An aesthetical ivory tower cant be enough.

”

Katrin Alvarez

“The Power Of Thought”



“The Power Of Thought” Oil on Canvas + Object, 41" X 49" X 4"

Featured on the Back Cover of the ATIM Summer Issue This Masterpiece by Award-Winning Artist Katrin Alvarez Was Also Published in the Interior Pages of the ATIM Top 60 Masters 2017, our Annual Publication That Compiles Sixty of the Most Recognized Master Artists in the International Art Scene. ArtTour International Was Proud To Present the Award "Premio Alla Carriera" To Master Artist Katrin Alvarez, in Recognition for a Very Successful Career, and for her Dedication and Excellence in the Arts. Only One "Premio Alla Carriera" Is Presented Each Year, and We Are Honored To Recognize This Great Artist of our Times.

Award-winning master artist Katrin Alvarez is known for her compelling, dreamlike, surreal paintings that represent the complexity of human situations. Alvarez focuses on the human figure while introducing multiple references such as objects, animals, etc. to enrich the composition conceptually as well as visually.

Katrin Alvarez started as a journalist, going in-depth into the writing profession, but along the way she taught herself the art of painting, influenced and inspired by Michelangelo and Brueghel.

Hidden inside each of Katrin Alvarez' paintings is a mood that is impossible to miss, the artist takes her audience on a visual journey as witnesses of people in different stances and circumstances along with elements that make an impact, slowly managing



"Lost" Oil on Canvas + Objects, 26" X 30" X 3"



"In Good Hands" Oil on Canvas + Objects, 26" X 37" X 3"

to blend in and propose some radical aesthetic and conceptual ideas.

Alvarez's works are the perfect combination of expressionism and surrealism. Her paintings are troubling and provoking yet soothing, intimate and sensitive yet bizarre, upsetting yet blissful. The compelling and transcendent imagery in her art has a form of teaching, evoking an array of emotions in the viewer. Her masterful use of color and light and skilled knowledge of the human figure allows for perfectly balanced compositions that expand the perceptions of her audience, creating room for each viewer to form different self-interpretations of the art.

Showcasing masterful drawing skills, Katrin Alvarez depicts all of the figures and other objects or elements on her canvas with exact precision, something that shows her work is the product of dedicated research. Alvarez uses the gaze in her subjects' eyes as the focal point of her pieces carrying a full palette of fascination, the result, paintings that are thought-provoking, making use diverse media to have a multidimensional approach.

Katrin Alvarez offers both personal and universal messages, as she aims to raise awareness and establish a fruitful discussion with her public considering a vast number of topics that need more consideration. Thus it is very natural that she structures her artistic expression in a way that invites active participation from the audience for the interpretation of her works.

Alvarez is an internationally renowned artist whose works have been exhibited all over the world. She has received many awards for her paintings since 1968, including The First Group show in Cologne in 1968, Art Basel in Switzerland in 1978, and Agora Gallery in New York in 2004, among others. In 2007, her piece Exorcism won the Allan Edwards Award - Painting On the Edge. In 2009, she received the Vivid Arts Network Award at the Museum Castello Estense and a Leonardo Award for Applied Arts in which she was given the first prize in 2013. In 1972, she received an award for her first solo show in Cologne, and in 2012 she came out with yet another celebration in Vienna.

Katrin Alvarez' diverse and vibrant work is what has promoted her as an artist who has established her presence in the global art scene as a distinguished contribution to her creativity.

Viviana Puello
Editor-in-Chief ArtTour International Magazine



"How To Shoot a Shadow" Oil on Canvas + Objects, 20" X 24" X 3"

I'M A
JUNKIE
MY
ADDIC
-TION
IS TO
COLORS
AND
SHAPE





"Trauma" Oil on Canvas+Objects, 33" X 26"



"Lifelong" 2010, Oil on Canvas, 30" X 22"



"Whistleblower" 2013, Oil on Canvas, 41" X 48" X 2"



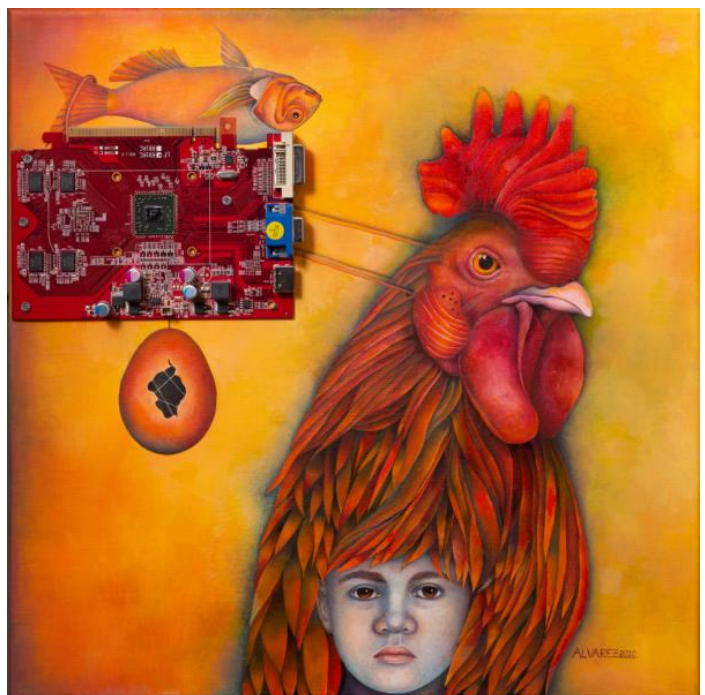
"Stupid Accident" Oil on Canvas+Object, 17" X 21"



"Kapitulation" 2018, Oil On Canvas/ Object, 41" X 49"



"Dämon (Demon)" 2020, Oil on Canvas/ Object



"Family Tree" 2020, Oil on Canvas/ Object, 23.6" X 23.6" X 2.7"



“

My pictures are reports from deep inside.

They usually come into being when some reality meteorite crashes into my own universe.

But there's also an enormous space in here where I stow things away.

It's full of visions, stories, daydreams, nightmares. They're waiting to be revealed, to be made visual.

Like shadowy fishes swimming past the back of my eyes. Sometimes I manage to catch one.

I'm a junky: my addiction is to colour and shape.

”

“Coward”



Muted and dark, "Coward" is a signature mark on Katrin Alvarez's earlier collections. Well known for her surrealist expressionism oil paintings depicting the human condition, her work elicits deep and hauntingly accurate emotions. Created with oil on cardboard, the stark portrait instantly captivates. With hyper-realistic detail, her subjects gaze appears to follow you through all angles, leaving her viewer spellbound and all at once shocked. Dark lines cast shadows on the edges of each fractured piece. Floating in the ether of darkness, black fades into dark blue tones, and purple as soft brush strokes are blended, creating a smooth surface with depth, transporting the viewer into an altered reality. Lost within time and space as we explore the overwhelming emotions of our subject.

This subject, just as doll-like as her other works, is a motif she uses seeking a more in-depth understanding of the inner turmoil the people are often struggling to contain. No detail is too small as light falls on the cheek and cupid's bow creating gentle shadows as our attention is dragged to the gaping hole where the other eye no longer exists.

Delicate lines and gentle pale red brush strokes create a warm contrast, a gaunt hand, illuminated by strokes of light, creates an intimate distinction of skin, like this life, is stretched too tightly. Reaching out fearfully towards the hollow space where fragments of existence belonged, the black hole, cracked lines, and visibly lost mind express how often we seek to cower and hide our brokenness and loss our experiences have created. Despite the distinctive trauma, Alvarez brings a strength that only suffering creates in our subject, recognition that while some things may never be the same, life still exists.

Tiarra Tompkins



*"Abuse" 2007,
Pencil on Board,
14.5" X 18.5" X 1"*



*"To Jennifer"
Coloured Pencil on Board,
26" X 31"*



"Memory Is a Fake" 2019,
Oil on Canvas,
15" X 15" X 2"



"This Very Special Moment" 2018,
Oil on Canvas+Ballpen,
34" X 34"

Testimonials

Ein großes Dankeschön

2015 - Dr. phil.hc. Ralph Giordano

Dear Ms. Alvarez,

A very big thank-you for your wonderful birthday present, "Übergangsbereiche". It's a book I just cannot put down. A testament to a great artist. No matter which painting I look at - "Nadeshda", "Leichte Beute", "Blinder" - my gaze is caught; I find myself obsessively searching. One can long ponder on every picture, always discovering something new, trying to make connections.

You have given me something of great pleasure on which to reflect - and aroused my curiosity about the rest of your work. Not to mention the generous dedication you entered in the book, which flatters me.

So, dear Katrin Alvarez, let me express my thanks once again, along with my hope that we'll meet again soon under the same hospitable roof where I had the honour of making your acquaintance.

Yours,

Ralph Giordano

Transitional areas

2012 - Gerhard Habarta

The art of the moment, of the immediate, is dominated by a great tendency to verbosity. Every documenta and biennale is packed with speech bubbles so as to conceal the lack of pleasure in art. Not only pleasure, but fear, longings, memories, injuries and damage caused by co-existence with other humans, a co-existence that can be sublimated through art. None of that has any value in instant art. 'Life' is replaced by political tirades, in the same way that action and reaction to life is replaced by tirades in the political sphere.

These emotions in life are more deeply buried under layers of theoretical constructs than are Sigmund Freud's 'dirty little gods' in the debris of civilisations. The painter and illustrator Katrin Alvarez is an excavator. She reveals to us the pieces in life's puzzle. With apparently unconnected material she points up interconnections by creating the transitional areas of impulsivity and instability in interpersonal relationships, in moods and in self-image, as it is called in the literature of clinical psychology. Her picture in Vienna's Phantastenmuseum collection is tellingly called 'Borderline'.

The artist worked for a long time as a journalist, and so one might dismiss her works as reflections on a door-to-door inquiry. But that's not what they are. They are universally valid comments on the transitional area between the outside world and the inner world.

Unlike other fantastic artists who seek their subjects in mythological legend or who see themselves as visionaries or healers creating their own natural religion in paint, Alvarez paints pictures of psychotraumatology.

Traumatic experiences are a basic human experience. The mental effects of global and personal catastrophes have been expressed in the collective unconscious. The painful losses and mental disturbances resulting from these events have led to numerous attempts to mitigate the negative mental effects through intuitive methods. Modern psychotraumatology is reckoned to have begun with a lecture by Professor Sigmund Freud 'On the etiology of hysteria' (1896). In it, Freud deals with the connection between hysteria and sexual child abuse. Sigmund Freud never understood why the Surrealists hailed him as their prophet: had he known the paintings of Karin Alvarez, he would have understood it better. But the Surrealists themselves were largely to blame for the lack of understanding on the part of the psychiatrist they so revered, because of their emphasis on the unconscious and dreams. Alvarez works differently. Here the damage to mental life is directly sublimated. Not as therapy but, as the artist herself puts it 'as a journalist describing life, not with words but with colours and lines. The overwhelming beauty of existence as well as its gruesome dark side – I try to observe as many aspects as possible and recreate them in my visual language. The melding of new virtual dimensions with good old reality is a source of great fascination for me' And this fascination is conveyed to her viewers, making them find new ways of reading pictures.

Freedom embraces colour

2003 - by Prof. Dr. Horst Linker

Katrin is a self-taught artist. Or were her teachers her experiences in life? The current art scene is teeming with autodidacts. But Katrin is refreshingly different from most of them, because she can really draw and paint. She knows how to use colour, shape, structure and materials. With her skills, she carries on this craft in all its artistry, never getting lost in trivia. She has the talent, and she puts it to good use.

Or is it, perhaps, more a case of her painting stemming from an inner compulsion? In modern terms: an obsession. For what does being obsessed actually mean? Isn't the best way of being an artist to be driven – to have to write, to compose, to sculpt, to paint? Compulsive artistic activity is not based on superficialities. Not does the artist pursue a purely commercial goal. Much of what is described and marketed as modern art is soulless and, all too often, inane as well. It is pseudo-philosophical and arrogant – butchered by commerce. The hit at this year's Venice Biennale was a silicone sculpture of a humanized sow lying with her thirsty piglets. What's going on!?

In Katrin's paintings you find figures which are unreal but convey the reality of a life. They express feelings that have been experienced, suffered and then reinterpreted in a dreamlike fashion. They are thoughts, pains, hopes, desires and fears. They are embedded in colours, in ornate shapes to make them bearable, to contextualize them. Fear is the primal driving force, the force that triggers myths and religions as the basis of all cultural development. In Katrin's work it is no longer repressed and

suppressed but let free and painted. There's shouting and silence, a polarization of feelings, a build-up of power and release of energy: painting as a dissolution of the self, as laceration, dismemberment – for the sake of self-knowledge.

These are not the sort of pictures you can plan, like a painting of the sea or of an Alpine hut with the Watzmann in the background. These paintings evolve in a complete different way, their development is compulsive. They reinterpret colour and tear up shapes for reasons deep within.

Hieronymus Bosch was also an artist who pointed to universal human problems by means of encrypted messages. It was a new emphasis on the individual that opened the way to the depiction of existential problems. If you take a close look at Katrin's paintings – paying no attention to dates and titles – you will see how the process of experiencing changes. How freedom embraces colour and colour freedom; how magnanimity is realized in small formats; how other spaces arise. And much more is possible, because she has no lack of energy and imagination.

The Art Of Katrin Alvarez

2011 - by Hans-Thomas Gosciniak

"The paintings of K.A.S. beyond any doubt, express the art and workmanship of a great artist who masters various and strange materials, amalgamating them into new expressions of colours, surfaces, textures and shapes. At a first glance raising, then followed by admiration on a closer look her paintings suddenly startle, vex and challenge the viewer. They convey a feeling of awe and fear, touching uncertain but palpable spots deep inside. The trained mind might struggle to find a logical comprehension yet feels that the painting carries and induces a logic of its own.

Andre Breton maintains in his 1924 manifest that art is the expression of imagination revealed in dreams. If we put aside his role in politics and Dadaism, he could have referred to K.A.S.'s art stating that "surrealism expresses a desire to deepen the foundations of the real, to bring about an even clearer and at the same ever more passionate consciousness of the world perceived by the sense".

There is more in the art of K.A.S. Voiding Automatic Drawing following the Stream of Consciousness we find veristic traits that produce in detail a world analogous to the realm of dreams. Combine this veristic approach with Magic Realism, symbolistic elements and your own experience, dreams and fantasies, you are about to enter a new dimension in a sur-reality. This new superior reality is created as a dreamlike impression by arranging real and fantastic images in a nonsensical style. The attempt to understand these images with control will fail – the startling arrangement of beauty in contrast to sinister defies any rational defense and leaves a spontaneous impact on your awareness.

When K.A.S. composes her imagery, she uses incongruous elements of reality painted with the greatest sense of detail, setting them into juxtaposition of the dream-like and the normal. The symbolism she applies is free of Jung's iconographic theories, thereby offering a truly private and personal and sometimes strange magic of her art. This kind of art often is misunderstood as direct manifestations of the unconscious. In fact, it takes a very conscious mind to compose such a masterpiece that hits the observer leaving no space for free association. Here the viewer's power of imagination allows an illusion of space-matter-time that does not represent reality. The painting's reality is an unmoving, two-

dimensional layer of colors on a surface. The sur-reality in the observer is something completely different: it becomes a personal reality, combined from biographical imprints, attitudes, zeitgeist, emotional state, social surroundings and cultural shaping.

When asked to write an interpretation of KAS's paintings feeling greatly honored and challenged I refused. The different reality that is being created in the observer is a world very private and deeply intimate, of no concern to anyone else.

The attempt to give the paintings a deeper meaning would necessarily end in common phrases barely scratching the surface and would do these paintings injustice. However, being honest, describing the impact this art has on me means baring my thoughts, feelings, dreams, fears to the public, exhibiting my most private self. I definitely refrain from doing so. Imposing any hypothetical thought on anyone who gets attracted to those paintings would be an arrogant way of implementing ways of feeling and thinking on people I do not know. It would not be wise to guide one's emotions and reactions; the impact of those images should be direct, unfiltered or changed. The sur-realism created has to remain private and personal, only then is it able to open the inner eye to ideas, dreams, memories or fears that everybody carries hidden deeply within themselves.

K.A.S paintings do not try to explain, educate or teach, neither do they carry a mission. They do however embed themselves deeply in anyone who gets attracted to them. They are like a stone cast into a lake. The ripples felt by the individual may expand the horizon of feelings and dreams, clearing memories from debris, thus opening a new way to find one's deeper and inner self."

Hans-Thomas Gosciniak

Beyond pretty pictures

2010 - by Robert Berry

"Good questions Katrin. This surely is a topic of interest for me, since I find Greenberg's "Avant-Garde and Kitsch" one of the best essays written in the last 100 years. Greenberg separated creative processes into art and kitsch, which I agree with, but I would separate creative endeavors as art and craft. Art is the "fine art" end of the spectrum. Great concepts and ideas brought forth in through visual or literary aesthetics. "Art" needs thought being it, but the end result doesn't have to be something that is visually or mechanically successful. I'm quite fond of Cristo and Jean-Claude's ideas, and some of their end results were beautiful, such as The Gates and Surrounded Islands, where Wrapped pieces and Running Fence were only successful conceptually in my opinion.

"Craft" is the work that is time consuming, and should be either elegant or functional. Decorative arts, furniture art, most figure portraiture, etc. Some of these items are in the realm of "art," but most are not. A beautifully decorative church or a detailed presidential portrait all fall into "craft" for me. If the portrait artist turns the sitter into something else, it can be "art." Many abstract artists do not have a concept, and just "paint to paint." I would consider that craft. If the artist starts with a fundamental idea, or is pushing boundaries, it's "art." In my example, my work begins with conceptual ideas, but tends to be more "crafted" in creation. Where does this type of artist fall into, that is up to the public and critics to decide.

If a work "only transports aesthetics," I would have to categorize it as "craft."

You have a special knack in your work, and that is its strongpoint, but you will never appease everyone. Most of the public only likes "pretty pictures," but the artists that history celebrates are the ones who push boundaries and take chances. I think if you chose to paint something nice, you'd be extremely successful technically, but your heart would not be in it, and it would then be defined as "craft." Would you find it "cheesy," yes, but you would almost definitely sell more paintings. Many "artists" make a lot of money through that notion, but it's certainly not for me. Sure I love Monet, but I would NEVER want to paint like that myself.

This is why most artists have a "day job" for their entire lives, since they need to make money to live, but also want to make the art that they WANT to make. Even Dali started creating "commercial" art to make money, and started signing his name to almost anything. The honest truth is that I could make more money at the gallery by exhibiting and selling "pretty landscapes," but that is not why I'm in this business. I'm here to promote great "art" and make a difference in the world."

Robert Berry, Director and Senior Curator of Icosahedron Gallery NY



"Horus" 2015, Oil on Canvas/Objects, 41" X 47"

Press

2020 - ArtTour International Winter Issue - Back Cover

2019 - TOP 60 MASTERS

2018 - ARTIST OF THE YEAR - ATIM'S TOP 60 MASTERS

2017 - Katrin Alvarez in the Holo Art Museum

2016 - ATIM TOP 60 MASTERS



2016 - ArtTour International Fall Issue - Front Cover

2015 - Palm Art Award - Winsor and Newton Prize 2015



2014 - Palm Art Award 2014

2013 - ARTDISTRICTS Magazine

2013 - ATIM'S TOP 60 MASTERS OF CONTEMPORARY ART

2010 - Artis Spectrum Magazine - Vol. 24

2004 - Artis Spectrum Magazine - Vol. 13

2008 - Encyclopedia of Fantastic Artists

1975 - Front Cover for Lilli Palmer's book



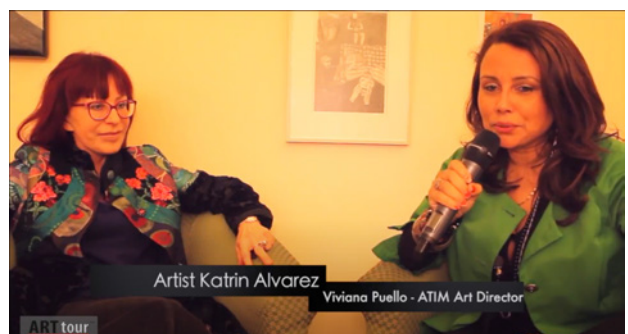
VIDEO INTERVIEWS

2015- Interview Art 2 Heart with Viviana Puello for ArtTour International Magazine
https://www.youtube.com/watch?v=7rfhWprm5P8&feature=emb_logo

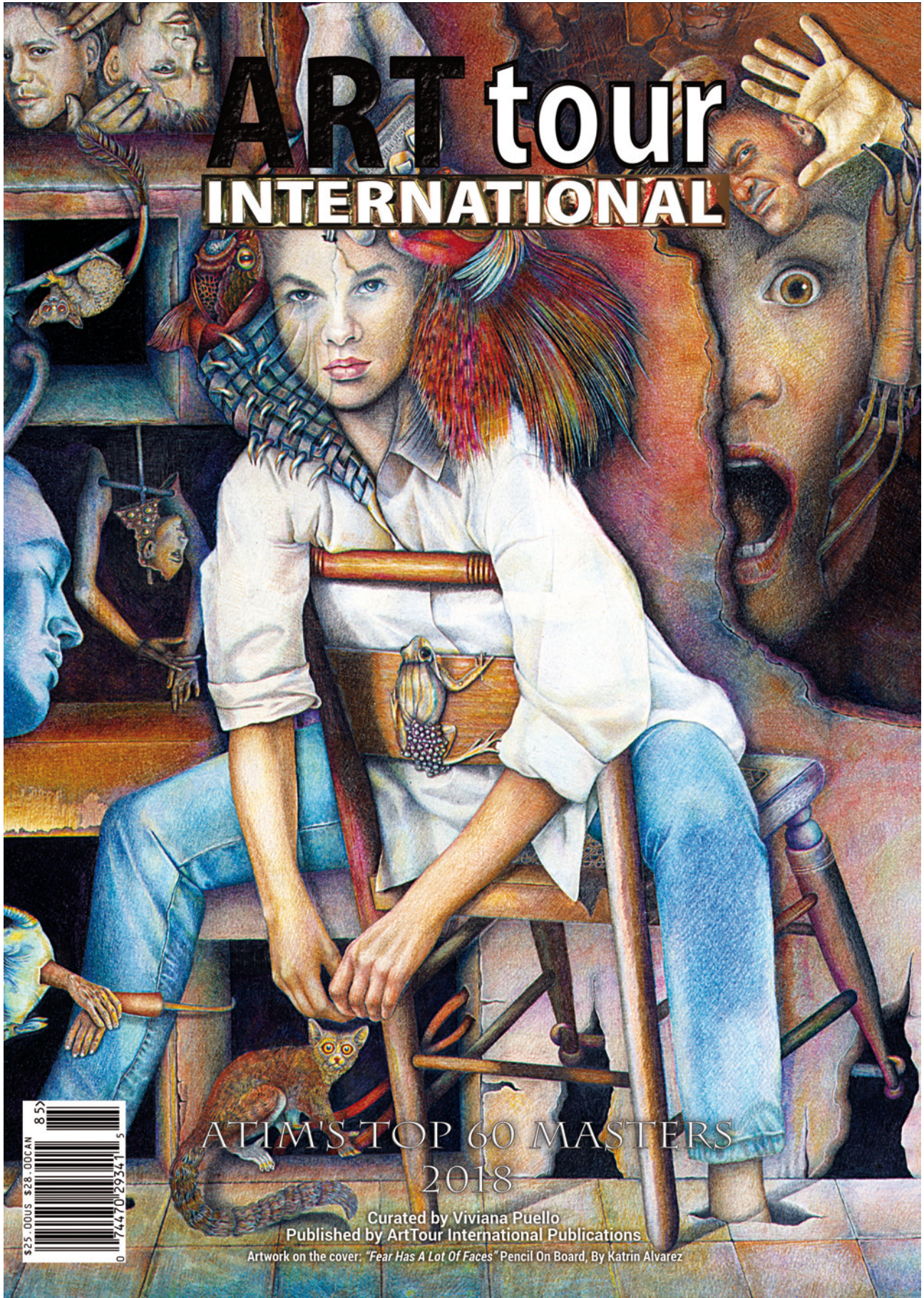


2013 - Evening talk with art lovers at the ARTROM 'HOME' Gallery in Rome.
https://www.youtube.com/watch?v=kLbp-wBQuQs&feature=emb_logo

2013 - Interview with Viviana Puello (Director of Vivid Arts Network and curator of the Art Tour International Magazine), produced for ATIM TV
https://www.youtube.com/watch?v=zPapZin_x48&feature=emb_logo



ATIM'S TOP 60
MASTERS 2018



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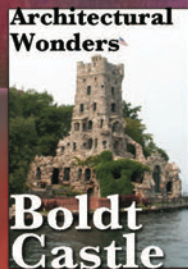
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LOST AND FOUND OFFICE

by *Katrin Alvarez*





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"Cold Prayer" Oil on Canvas + Objects, 33"X45"