

5 Questions and Answers: Ricola Prize 2018

1_Christoph Gallio: In your art I see sounds, melody lines, surfaces, planes ...

Silvia Bächli: You can see this particularly well in the ensembles: several drawings are hung on the white wall at different heights and distances - each drawing is a tone, with a timbre, a volume. Together they form a cluster. I write a score, similar to a musical notation. Pauses and spaces, rhythms are just as important. The white wall, the space are part of the work. I am the composer - the viewer is the interpreter.

2_Christoph Gallio: What do you think of when you work? What do you get inspired by?

Silvia Bächli: Drawing is the search for the right tone, for a formulation that is right, which I don't know exactly what it looks like beforehand - I would describe this as my "doing". Drawing is observing, remembering, touching, playing, repeating, inventing, eliciting, tinting, etc.

3_Lukas Richterich: Your work moves between representational and non-representational art, as if there were no difference between the two worlds. Is there one at all?

Silvia Bächli: The drawings usually have a very real starting point. Example: I draw my fingers holding the drawing sheet. Another starting point: an insect flies around the studio, travels its path over my table - I follow it on the sheet with the brush.

On the first one you can clearly see the fingers, on the "fly drawing" you can see a curved line.

I like to challenge the imagination of the viewer. The curved line is not only the insect's airway - it could also be the soundtrack or a vague quick thought.

Many drawings are "both", they oscillate between representational and nonrepresentational. Clearly legible representations alternate with allusions.

Perhaps it is a story, and the vertical line is a film cut?

Two worlds alien to each other, or one that consists of questions?

4_Linda Schädler: It is repeatedly stressed that you find your motifs in your surroundings and that they are mostly everyday. Are there subjects that would be absolutely unthinkable for you, and if so, why?

Silvia Bächli: I am not interested in sex and crime. I like to avoid the sensational, the spectacular, everything you can better say in journalism.

5_Linda Schädler: The empty white surface plays an important role in your individual work as well as in the composition of your works into a group. What is it for you? Filled space for ideas and dreams, in other words an imaginary space, or a pleasant void?

Silvia Bächli: Most drawings show excerpts. The lines go on several sides to the edge of the sheet. The viewer completes beyond the edge of the sheet. The white wall, this pause helps the imagination to think ahead.

In the individual work, within a sheet of paper, the many whites let the lines breathe, is, so to speak, the air for it. The white areas give space to the depicted. But the white paper also gives a counterpressure to the painted areas.



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