



Pictures Of The Month

A picture for each month

Johann Widmer

Volume 1

2009 - 2015

Table of Contents

[Title Page](#)

[Illustrations](#)

[Preface](#)

[Pictures 2009](#)

[Veris Leta Facies ...](#)

[Contrasts In Red](#)

[Dublin Green](#)

[El Amor Brujo](#)

[Pictures 2010](#)

[Gordian Knot](#)

[Yellow Ochre Yellow](#)

[Lifelines](#)

[Scherzo](#)

[Puppet-Show](#)

[Il Canto Sospeso](#)

[Horizontally Moving](#)

[Cadenza](#)

[Nature Study](#)

[Blurred](#)

[Poème](#)

[Pictures 2011 Adagio](#)

[Appalachian Spring](#)

[Sacre Du Printemps](#)

[Gold](#)

[The Blue Flower](#)

[Little Garden Of Happiness](#)

[Niu](#)

[Waltz](#)

[White Circle](#)

[Horizons](#)

[Rhythmic](#)

[Limits To Perfection](#)

[Pictures 2012 Clouds](#)

[The Black Garden](#)

[Flamenco](#)

[Harmony](#)

[Desert](#)

[Rainbow](#)

[Bleu Mediterranee](#)

[Meditation](#)

[The Garden Of Roses](#)

[Dance](#)

[Chaos](#)

[Cascade](#)

[Pictures 2013 Idleness](#)

[Sarc](#)

[Early Spring](#)

[Resurrection](#)

[Merry-Go-Round](#)

[Botanic Garden](#)

[Rondeau](#)

[Fear](#)

[Red On The Move](#)

[Variations](#)

[Beautiful City](#)

[African Market](#)

[Pictures 2014](#)

[The Wooden Prince](#)

[Sheet-Lightning - A Fable](#)

[Hidden](#)

[Le Voyage](#)

[La Mortella](#)

[Fire](#)

[No War In Troy](#)

[On Your Own](#)

[Group Portrait With Lady](#)

[Autumn Song](#)

[Silent Glowing](#)

[Pictures 2015 Timeless](#)

[Red-Black](#)

[Fog](#)

[In Painting](#)

[May](#)

[Bridge](#)

[Globe](#)

[Nocturne](#)

[Summertime](#)

[Silver](#)

[Magenta](#)

[Poetry](#)

[Image index with catalogue number](#)

Pictures Of The Month

A picture for each month

Johann Widmer

Volume 1

2009 2015

Illustrations

Photos of works by the author from 2009 2015

Translations by Regula Christen

Editor Isabel Hull

Augustine and Johann Widmer Foundation, ed.

© Augustine and Johann Widmer Foundation

All rights reserved, in particular the right of reproduction, distribution and translation. No part of this work may be re-produced in any form (by photocopy, microfilm or any other process) or stored, processed, duplicated or distributed using electronic systems without the written permission of the Foundation.

www.johann-widmer.ch ISBN: see cover

1st edition 2022

Preface

Already a well-known representative of the “Arte Povera” movement, in the late 1990s Johann Widmer began to explore the field of abstract, informal painting.

His credo was that all the arts (including music and literature) are important pillars of our civilisation and should therefore be made accessible to everyone by various means.

In addition to his extensive artistic output, Johann Widmer has always written short stories for young and old. But he avoids the term “writer”. He sees himself more as an art mediator and is happy when his books are read.

Starting in August 2009, he dedicated a picture to each month, which he accompanied with a matching text.

This book is therefore a compilation of the artistic work and the short stories and shows the “monthly pictures” as a collected work.

The texts are not intended to influence the viewer’s own imagination when looking at the pictures, but they may suggest a way of looking at the picture.

These monthly pictures were published every month on the Internet at www.johann.widmer.ch.

His books are available at www.epubli.de and in bookstores

Zurich, July 2022, Johann Widmer Junior

Pictures 2009

Papageno

August 2009



Although small in size (40 x 40 cm), the picture radiates great warmth and a powerful dynamic. A warmth that reminds me strongly of the music of Mozart.

Earthy colours such as ochre and red sienna radiate a warm light, the warm light in which many areas of southern Europe are bathed on summer evenings and

which seems to emanate from the hot ground and stones. Dark brown shadows give shape and profile to the landscape and bright patches shine in between, something like the way opal shimmers from the bedrock.

The shapes suggest a slightly swaying movement as they vie for the centre ground; “scherzando” is what one would call it in music ...

And again Mozart runs through my mind, the comforting cheerfulness of his music, which one can well imagine as reddish-brown colour sounds, for example where Papageno introduces himself as a bird catcher at the beginning of the Magic Flute.

The intensity of the orange is intended to express the joy of life, a preference for brownish tones indicates earthiness while the contrasts with lighter colours ensure that the mood remains cheerful. So perhaps a colour profile of Papageno after all?

Veris Leta Facies ...

September 2009



Delicate shades from pale to dark yellow, from turquoise to violet create a subtle light. A cool shimmer weaves across the picture, cool yet forgiving and inviting. These are Rudolf Steiner's "brilliant colours": yellow, blue, violet and yellow-orange, whereby yellow embodies the radiance of the spirit, blue stands for the soul, violet for transcendence and yellow-orange represents the warmth

of life. Perhaps it makes you think of spring, of awakening life sprouting from the seed, but a fresh, slightly misty autumn morning might also convey a similar impression, when cool pastel colours dominate the scene before the heaviness of rich, warm colours bursts forth, a sign of impending change, a sign of longer shadows and darker days. But we are not there yet, life still dominates over the darkness, spirit and soul still move unhindered in space.

A clear but strict rhythm provides a framework and form and guides the singing and rejoicing of youthful voices: “Veris leta facies ...”, the lovely face of spring.

Indeed, it would be worth playing that CD again, namely Carl Orff 's “Carmina Burana”.

Contrasts In Red

October 2009



Lightly, like a sweet fragrance, the pink floats above the fiery red. While one strives for coolness, the other burns up, sparking within itself.

The colour psychologist Max Lüscher writes about the contrast between red and pink: "The white of the pink dissolves the energetic power of the red."

So while the red has lost its inner power in the pink, it dominates without constraint in the red: it is the fine sound of the violin that is exposed to the full force and hardness of the piano, but still, in its own way, dominates. A pink dream rises weightlessly above the reality of life's struggle.

But the unrestrained power of the red is held in check by a magenta form, which, with its cool blue inner glow and its outward striving, brings a new and unique dynamic into the picture that catches our attention.

There is no crossing of boundaries, the peace of the colours is preserved.

My inner, listening eye has assigned special colour sounds to the violin, the piano and the clarinet while listening to a historic recording of Bela Bartok's "Contrasts for Piano, Violin and Clarinet" with Bartok on the piano and Benny Goodman on the clarinet.

Dublin Green

November 2009



As is well known, green is not simply green. Like all colours it has a very broad array of effects and stirs a wide range of emotions. Thus "lime green", which tends towards yellow, stands for spring and is probably what Rudolf Steiner called the "colour of life". According to Kandinsky, pure green is "the colour of summer, in its self-satisfied calm, a boring colour that moves nowhere."

A brighter green tending towards turquoise then corresponds more to the higher layers of the atmosphere, where the shade seems to float in an airy sphere before dissolving into it.

The darkened green, however, belongs to a season where nature has nothing left to spare, it is late autumn with all its heaviness, it is the deep, dull undertone that precedes winter. Even the red dots do not seem like “red poppies in the cornfield”, they merely attempt to relieve some of the heaviness. The clear tone of the violin is also no longer audible, it has given way to a darker and somewhat more melancholy sound. Is it the sound of an Irish fiddle, as a stormy wind roars across the roof? It conveys the slight melancholy of the Irish folk song, it is the mood of the works of James Joyce.

On one of these grey November days, why not treat yourself to an Irish evening by the crackling fire, put on a CD of Irish folk music, with a steaming Irish coffee in front of you, and read Joyce again? Perhaps the “Dublin Tales” as a start.

El Amor Brujo

December 2009



The basic colours of the painting flow from pale royal blue to bluish purple and end in reddish violet. In his Theory of Colours, Goethe attributes to blue a purposeful energy that acts in the realm of cool and calm, a force that recedes from us and draws us along with it. When he speaks of a "lovely nothingness", he probably had in

mind the light blue that is almost white and builds a bridge between that and the violet hues. The light blue highlights the movement in the shape, which embodies a certain liveliness, an inner agitation that is closer to restlessness than to exuberance. This is no fiery tarantella, rather the stately gestures of a ritual dance.

The reddish violet at the bottom, the colour of change, metamorphosis and rebirth, makes us forget space and time. Violet, the ambivalent colour that comes out of the night and pushes itself towards the purifying fire of red or leans towards the mysterious light of blue, is not Kandinsky's "morbid" colour here, as he characterised violet. It is a mystical, transfigured colour, the colour of dreams. It oscillates between the melancholy of violet and the dignity of purple and invites us to dream.

Music, too, can provoke dreams, can carry us away and transport us into other worlds. Music also creates images.

So just look for our picture of the month in "El amor brujo" by Manuel de Falla, this music that ranges from the madness of violet through the rapture of red-blue to the inner peace of pale blue.

Of course, one could also describe this music with other colours and shapes. A deep burgundy with yellow spots would suit the first bars very well or ...

... but these are completely different images that we will perhaps encounter later.

Pictures 2010

Petrushka

January 2010



The picture radiates a cheerful mood. It ranges from quiet serenity to exuberant cheerfulness. It is the colourful hustle and bustle of a folk festival, underpinned by pale blue, the colour that also stands for "naivety", among other things, but perhaps here it is above all the creative ground from which ideas, thoughts and dreams of all kinds spring, which, like colourful soap bubbles in the