

## About the work

By Eva-Maria Bechter, 2005.

Translated by Dr. Karin-Solweig Leeb

The imaginary world of Aurelia Gratzter is a purely pictorial one. The various tasks in the history of painting are reflected in her paintings and find their execution in a very subjective manner. For centuries the art of painting solely existed in order to ban reality on the canvas – the so called view out of the window – yet Aurelia Gratzter intentionally questions (its possibility) copying itself. The basis of her work are photos, partly taken by her, partly taken from magazines. The space confronting us, are the means to the end. Her central perspective projection of the rooms is divided into single fields. By working carefully along she achieves the advancement of her pictures, similar to a film script, by splitting the copy (template) into painting quotations of areas and changing it in her own exciting three dimensional way. There is no room for pure chance, even though Aurelia Gratzter recently tolerates a variation from this self set plan.

Slowly built up in layers the central perspective is being drawn. The linear characteristics of the perspective are not being changed although they seem to be illogical with the viewer, differing from reality as we know it. The legs of the chairs in the series of paintings called the “seating accommodations” do not show any noticeable signs of depth, the fact of which is not helped by the reduced choice of colours. During her studies in Mr. Smalix ´s master class Aurelia Gratzter tried to solve the problem of flatness with the help of the human figure which was the means to the end – same as space is now in her recent work. By blending various shades of colours she parted the figure from its function and fused it with the background in a way that reminds us of inlays joining ornamental panels. Perception is the central point of Aurelia Gratzter ´s art. She not only considers the perception of the viewer, but also her own. On the basis of a natural interpretation of understanding she also works with the help of her memory stamped on her mind. Her ornamental patterns are based on seen and deliberately engraved incidents. Aurelia Gratzter, who had studied maths at the Institute for Science and Technology in Art before she studied art, asks the question about the changes in perception not only herself, but also the recipient of her paintings.

It is not mere chance to see a Mark Rothko picture in her colouring. She is a fan of this “Colour Field Paintings” artist and wants to oppose self assuredly the thematic of the painting of “it seems to look like a...” with exactly these quotations. You can try very hard to imitate another artist, but you will always recognise the artist ´s individual handwriting. This truth you can find in the various layers and fields of Aurelia Gratzter ´s oeuvre. The painting “Who is afraid of red, realism and Cy” of the year 2005 already shows this problematic nature in the title. The frieze that lines the table, on which stands a vase with callas, reminds us of the American painter ´s Cy Twombly ´s painting technique of scribbling carried out with fine pencil.

By this the expert of 20<sup>th</sup> century painting might think to see a kind of reminiscence of Gerhard Richter. This quoting seeding again and again in the young oncoming painting of the new figuration, Aurelia Gratzter uses openly on another level, one might nearly say on an intellectual Meta level. You cannot find the “aha” experiences of the realistic world based on youth culture in her quiet pictures, which are stamped by the problematic of space, but you can find her translations of the history of paintings of the last centuries into her own paintings with the colouring of the new generation of painters. She prefers earthen colours in all their shades which rise out of their neighbouring fields.

In Aurelia Gratzter ´s painting you will find much depth and reflection and you are asked to confront yourself with what you see. A quick look on the pictures will not be enough.