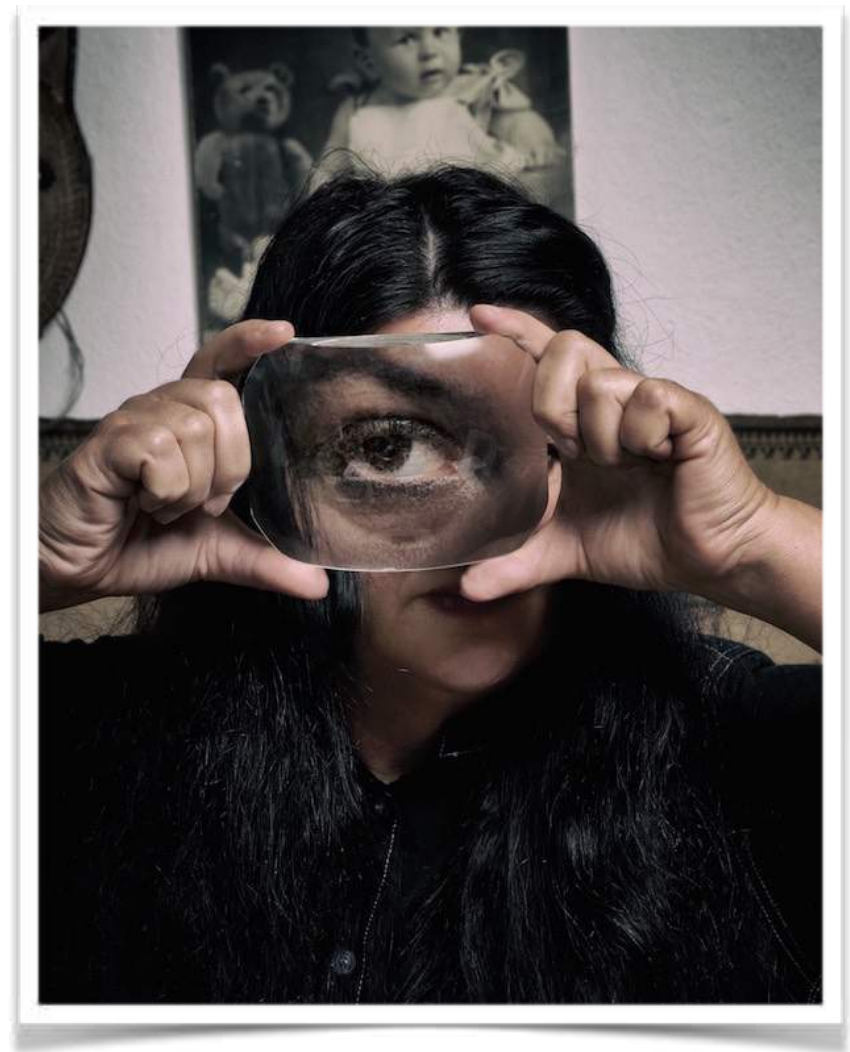


Art

Anita Gratzner

Portfolio

2020



Portfolio

2020

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Schubertstr 45, AT- 4020 Linz

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Anita Gratzner

Works and lives in Linz/ Austria & Onishi/ Japan

Apprenticeship as an analogue photographer
Master @ Art University Linz / Photography

Grants and funded residencies

1995+ Cultural Grant of Upper Austria for Photography, Talent-prize of Austria for Photography, Appreciation Grant by federal ministry for Diploma, Kodak Gold Award Circle Winner Scholarship of the City of Linz, State Scholarship by the Republic of Austria for Photography
Artist Residency by Austrian Federal Ministry in Krakow, Poland
Artist Residency by Austrian Federal Ministry in Paris, France
1999 Artist Residency in New York by Austrian Federal Ministry
2000-09 Maternity leave, childcare
2010 Funded projects in Hongkong, Tokyo & Shanghai

2014+ 1mo Residency at Egon Schiele Art Center, Czech
4mo Artist Residency Shiro Oni Studio, Onishi, Japan
2mo Artist Residency in Tehran, Iran at Austrian Embassy
4mo Swatch Artist Residency, Shanghai
3mo Gachang Art Studio Residency, Daegu S. Korea
4mo Artist Residency Solothurn, Switzerland
1mo Mark Rothko Center Daugavpils, Latvia
1mo Copper Leg Art Residency Tallin, Estonia
1mo Artist Residency Solothurn, Switzerland
3mo Artist Residency Shiro Oni Studio, Onishi, Japan
2020+ 5mo Artist Residency Brig-Glis, Switzerland
upcoming 1mo Artist Residency Tsukuba Art Center, Japan
2mo Serlachius Residency, Finland

Latest Exhibitions

2015 Lens Culture Story Telling awarded • awarded Artwalk Leipzig | Germany • Poetry in Visual - City Museum of Aveiro | Portugal • Solo show Egon Schiele Art Center Cesky Krumlov | Czech • Kanna Fall Art Festival, Group and Solo Show Onishi | Japan • A.Art Fair Leipzig & Antwerpen • Aalborg Surreal | Denmark

2016 Solo show Botanical Garden Linz | Austria • Group show Kanna Art Festival - Onishi | Japan • HereArt Center New York | United States • Solo exhibition Tehran | Iran • Cartasia - Paper Biennale Lucca | Italy

2017 Thoughts Left Visible - Solo Exhibition Swatch Peace Art Hotel Shanghai | China • Orifices - Solo Exhibition Daegu | Korea • Comfort Prosthesis - Gallery Jo - Busan | Korea

2018 Persona - Solo-show Solothurn | Switzerland • Lamentation of Oedipus - Mark Rothko Center - Daugavpils | Latvia

2019 Zeitgeist - Copper Leg Tallinn | Estonia • Phenomena of Materialisation - Solo Show Onishi | Japan

2020 Solo Exhibition Brig-Glis – Switzerland | Group Exhibition Tsukuba Art Center, Japan



It's only storming in my memory.

Wearable paper sculpture, taxidermy objects and Covid-19 related drawings are the output of four month in pandemic exile.

Born in isolation, the project "Prosthetic Memories" was originally inspired by Max Frisch's story: Man appears in the Holocene. "Disasters are known only by man, nature knows no disasters" writes the author. His protagonist, alone in a valley in Ticino, has to deal with the loss of memory in the narrative.



Sonno Sottile





Prosthetic Memories

Stockalperschloss Brig, Switzerland • 03-08 2020



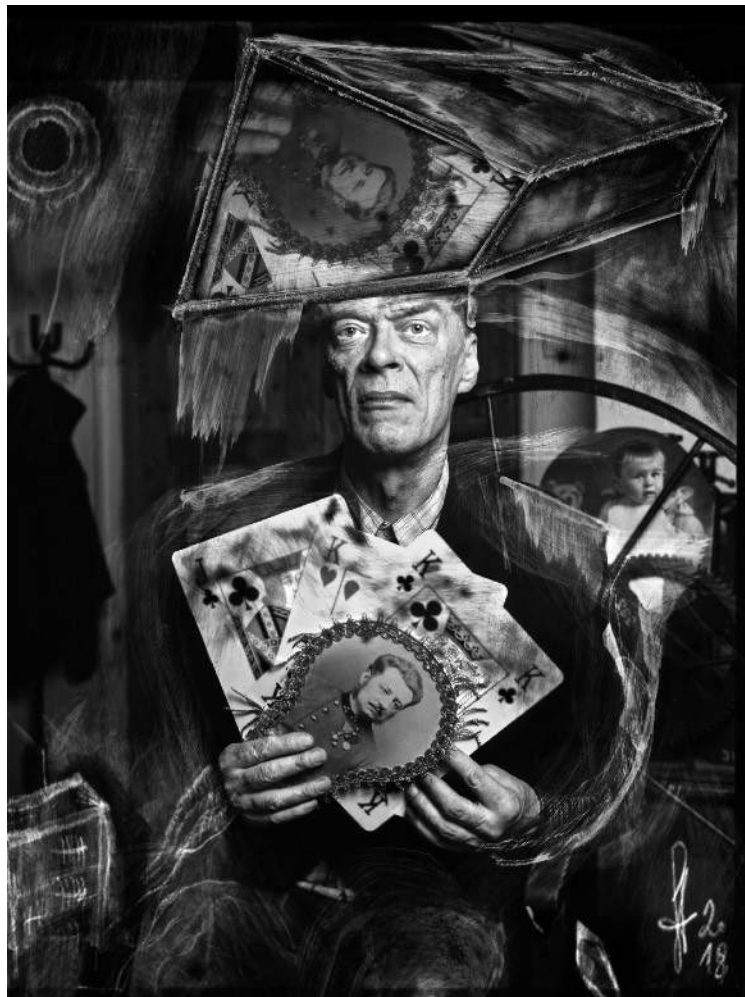


Books stand as escape agents from an increasingly totalitarian society with its rising media consumption. In my work, antique books, which were often discarded for throwing away, become pieces of clothing for dissidents, shelters and portable sanctuaries of the intellect.









AVATUD USTE PÄEV
VASKJALA LOOMERESIDENTUURIS
14:00-16:00 / 02.03
OPEN DOORS DAY
AT COPPER LEG RESIDENCY

**NIKITA FAUVEAU &
MARTYNA KOSIARZ**
PERFORMANTS + NÄITUS
15:00-16:00 / 02.03
PERFORMANCE + EXHIBITION

ANITA GRATZER
FOTONÄITUSE AVAMINE
14:00-15:00 / 02.03
PHOTOGRAPHY EXHIBITION



In the interest of the cultural layers of gender identity and how memories are discursively constructed through bodily tropes I like to draw attention to the materiality of memories expressed in clothing structures. For the last years I worked mainly in Asia and in Europe to construct this wearable objects out of books and other antique paper materials. By covering and extending the body with discursive and material entities of memories, crossed with historical patterns of traditional cuts, costumes and uniforms, I create settings for my analogue photo projects. Main resources of my work are religious and profane myths crossed with findings at antique book stores, second hand shops and archives.



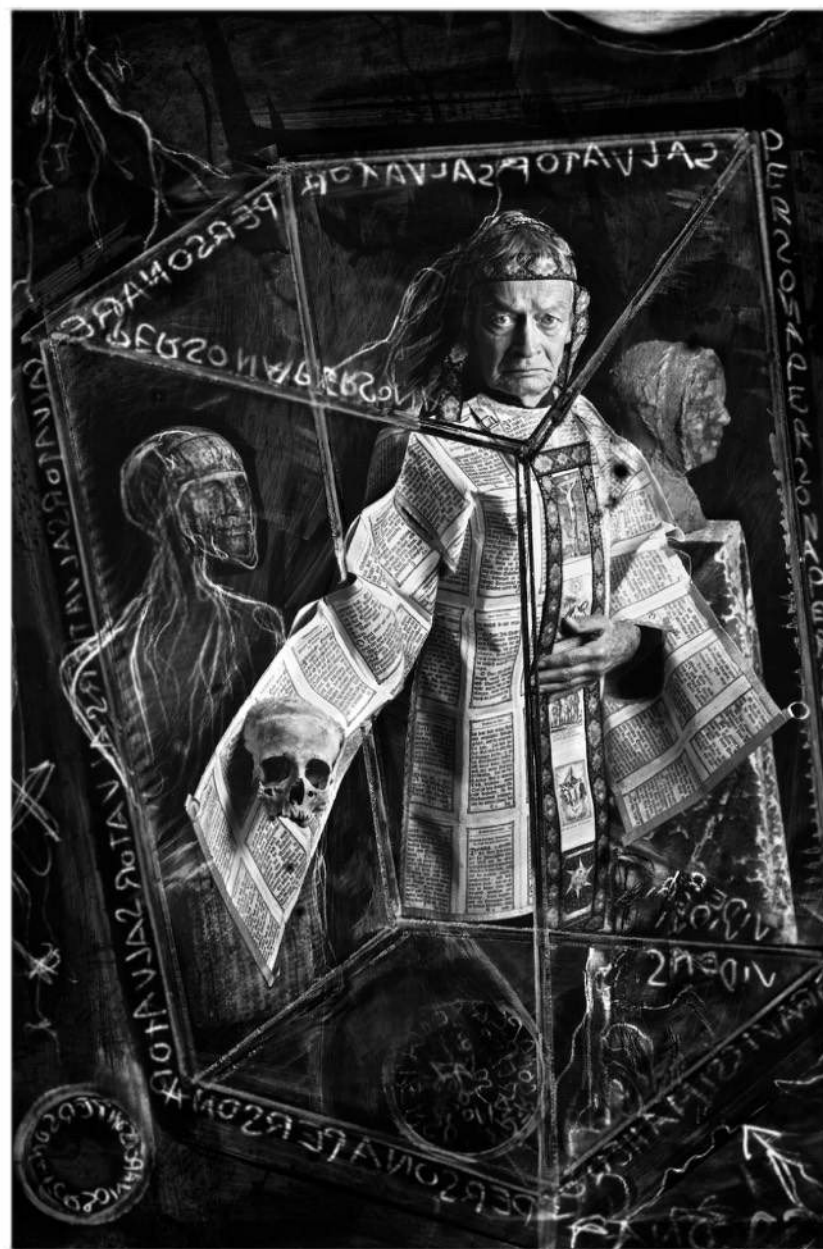
With the work cycle "Persona" Anita Gratzner develops her own projection surfaces in which she refers to Carl Jung's personality theory. Masks and moulages, amalgamated from beeswax and religious texts, describe the external identity which is responsible for the mechanism of the individual projection. In combination with these facial panels, spiritual garments and prostheses are created from handmade paper. They form the explanatory patterns that express the questions about the actual person in the compromise between the individual and society. The corrected bodies thus created are equally the product of artistic mythology and social norms. Always also subject to social interpretations, they provide information about cultural and political values as a special variety of their self-description.









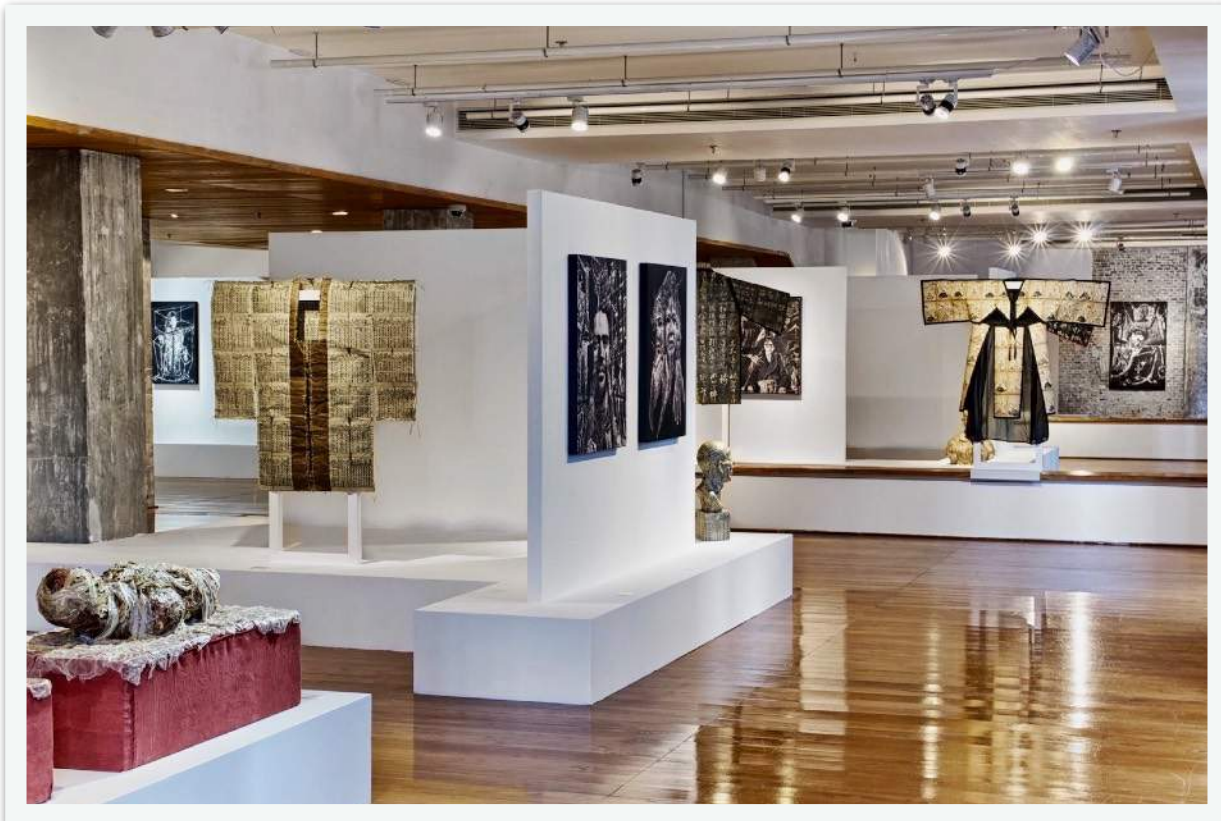




Thoughts Left Visible

Exhibition Shanghai, September 2017

In Shanghai, on 500 square-meter Anita Gratzner exhibits a never before shown body of work at Swatch Art Peace Hotel. She presents large sized analogue photographs and paper sculptures, produced in Japan and China in the last two years.





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Manipulating the analogue film negatives by hand in a very experimental way, she brings painting and photography in an new coherent union. It is not her intention to reminisce about a historical past but to collide items of different centuries together in an attempt to avoid a singular time reference for her scenes. It is here that she negotiates the unique quality of all camera work, conserving the moment.

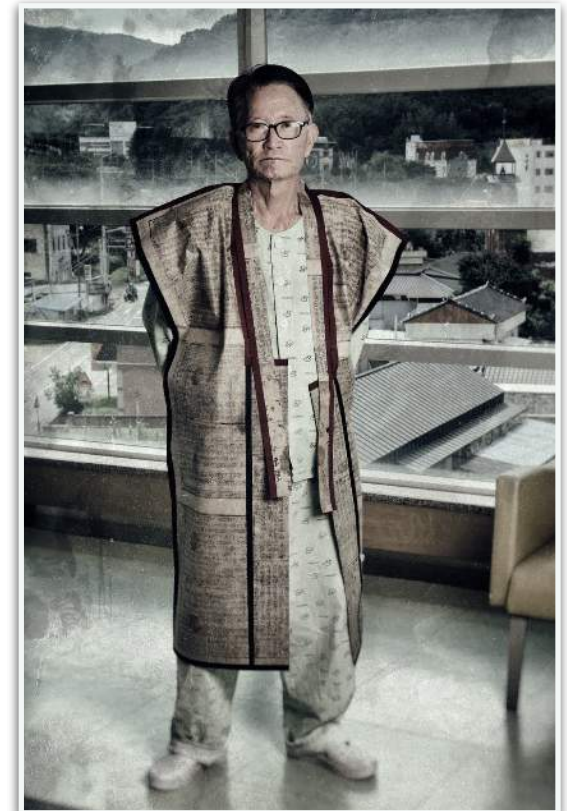


Residency: Daegu Korea

A nearby retirement home is one focus of her work in Korea. As visual and textual narratives demonstrate that the historical interest for all things 'Korean' was inspired by the myth of a shared ancestral lineage and cultural patrimony of the Korean and Japanese races, photography was central to the Japanese colonialist campaign not only to justify the annexation but also advocate racial assimilation projects throughout the colony. In her work she readjusts some of these scenes with black and white analogue equipment. With self made clothes of antique books, which are strongly reminiscent of persian tschadors, she works with people who have memory of this colonial time (1905-1945). The work reflects Homer Hulbert (1863-1949): The passing of Korea, 1906.



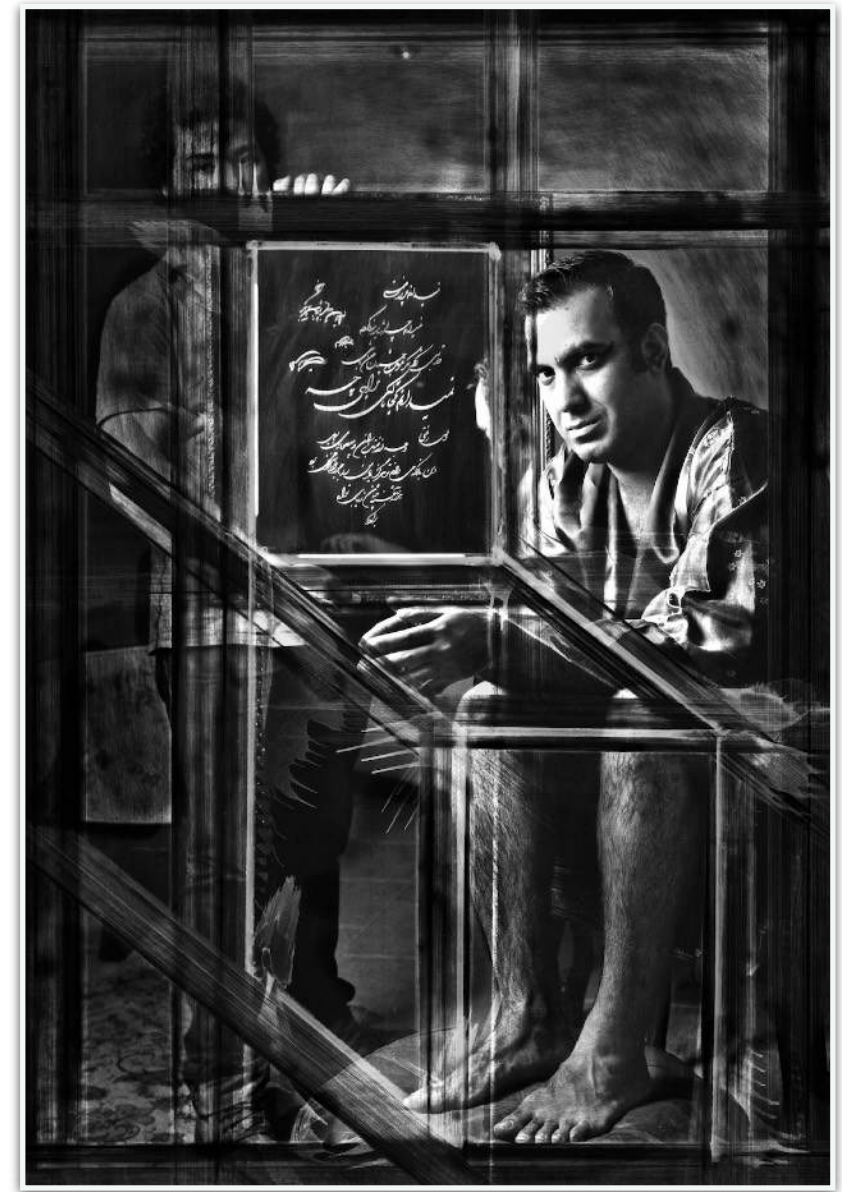
*Exhibition documentation Daegu Korea,
with Adam Gibney*



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Exhibition Tehran, Iran 2016

Therefore, it can not be compared to digital photography, when she recaptures the depicted scene in a post-process and communicates the result by changing the chemical layers of the crystalline structure of the film by scratching, bleaching and drawing on its surface. Using the unique materiality of photography, Anita Gratzner destroys and manipulates, digging mirror-inverted and color-inverted through the image's physical layers.



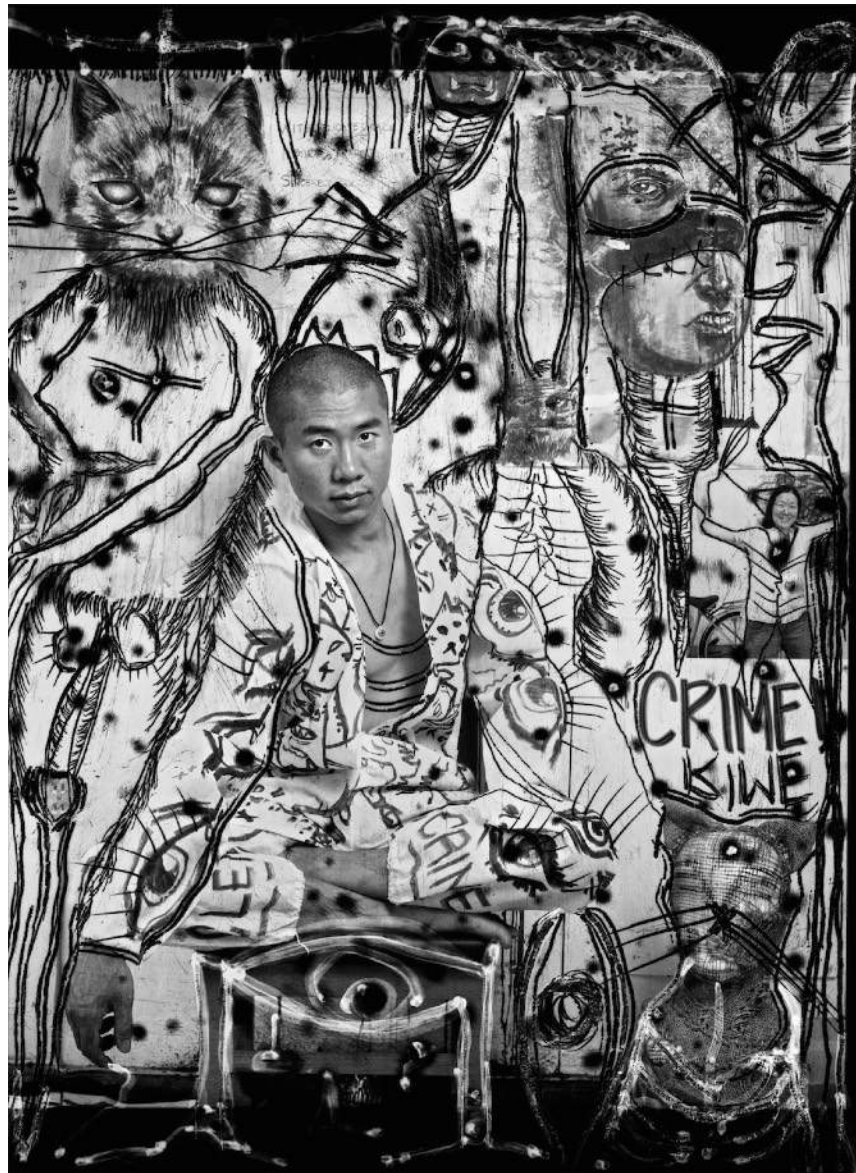
Working with the archive. As part of this focus, Anita Gratzner's work is concerned with clothing being a symbol of culture, history, and tradition, as well as an expression of personal taste and individual sense of identity. Her interpretation of historic cuts used for clothing but executed using ancient books and private photographs, construct a multi-layered remembrance of the past citing cultural influence, colonialism and the female within society in East-Asia.



Anita Gratzner

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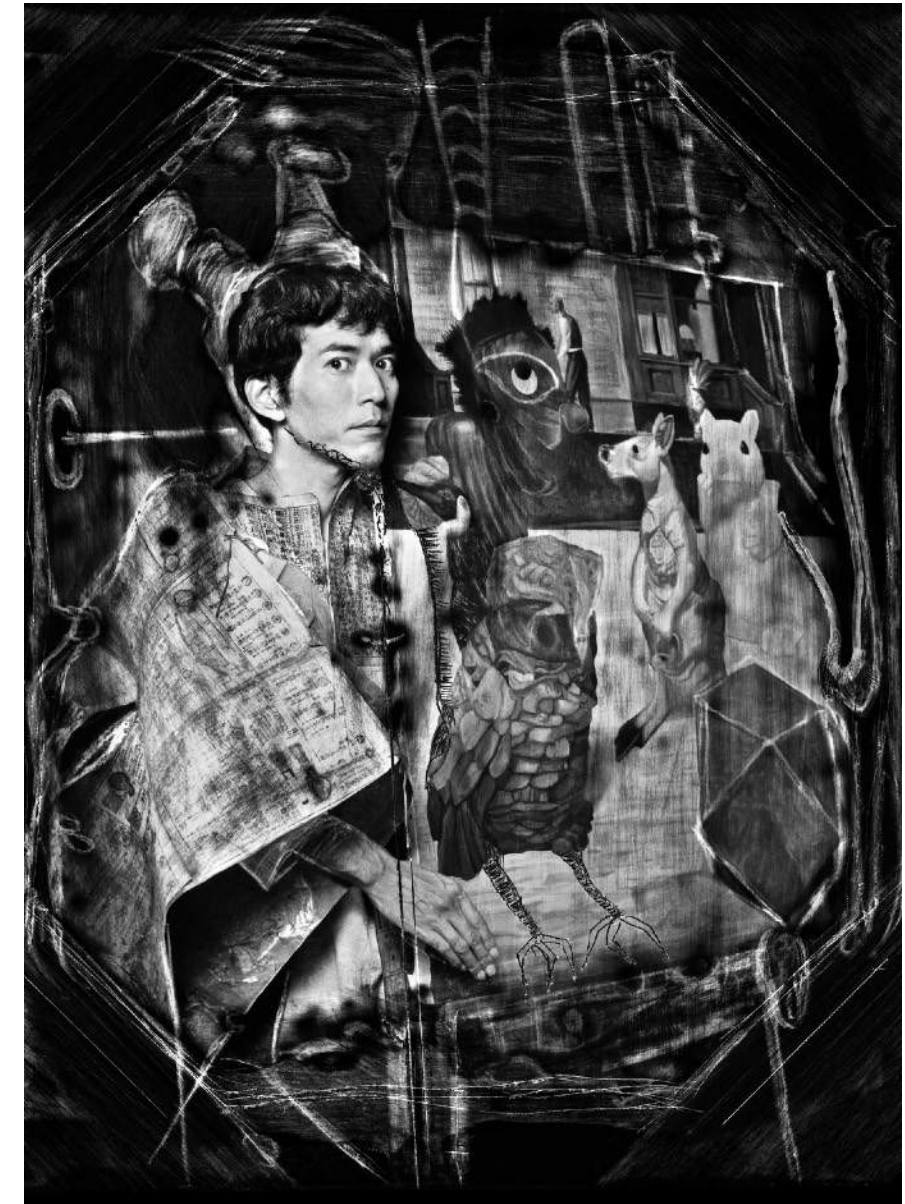
Studio
Onishi, Japan



Anita Gratzner

Portfolio
2020

Studio
Onishi, Japan



Portfolio
2020

The preserved specimen are rejects from a Biological Center which they could not use in case of being incomplete. Arranged as prothesis the creatures are hybrid aliens who look sometime like wounded soldiers or trophies. The pictures of these art works are like a Adynaton - a hyperbole taken to such extreme as to insinuate a complete impossibility. But these are no digital fantasies, these are careful arranged utopias. Vanishing metamorphosis of a last world.



Dantons Resurrektion in the Aqua Micans



Unzucht im Ruderal

Solo exhibition in the Botanical Garden in Linz/ Austria.

A walking tour connects artistic positions inspired by famous surrealist author Raymond Roussel and his book Locus Solus. Seven stations in the park are referring to the story and its influence on art history. Every second week a reading performance connects the 102 year old narration to the evolution of the botanical order of nature.

The Aqua Micans - as the master called the sparkling water - had the property of special oxidation. Thanks to skilful dressage, Khong-dek-lèn's cat, transformed into an extremely powerful battery by the special chemical compound, electrified Danton's brain and allowed it to operate under habits.

Chapter III, p. 61

Epidermis of the Flower Child



The Cure of the Delusion in the Subsidiarity



Unzucht im Ruderal

Solo exhibition in the Botanical Garden in Linz/ Austria.

For a long time Boudet was obsessed with the idea that the artificial insemination of a woman with flower pollen was feasible. ... Well, six weeks ago, Catherine had given birth to a fragile daughter who was in front of our eyes and in one was impossible to get her dressed because her skin could have snapped at the most fleeting contact.

Manuscript p.363

The Queen of Timbuktu, Duhl-Seroul, suffered terrible crises ... which caused terrible tantrums. ... On the morning after the hurricane, the fetish, a statue made of dark earth called Föderal, showed inside the breaking germ of a plant in which everyone discovered a cure that miraculously offered the healing of Duhl-Serouls.

Chapter I, p.7



Cocooning Kazuo Ohno
Onishi, Japan 2015

**The butoh dancing tree imagines
he is a book**

Recycling of local footage is a main issue to my work. As paper making was originally farmers work I use this organic paper which is partly made out of mulberry tree, a common plant in the area. Like silkworms cocoon themselves I mask trees with written paper from old books. The mystic of nature evolves with hiding their outermost facade. The paper covers with its own written information and at the same time it brings the inside of the plants as a second layer between its letters.

