

## **In the flow of emotion**

About Karin Ganatschnig could also be written as a musician. She loses herself in music, goes on in music, draws strength out of it. Music - and there are hardly any restrictions even if reggae, funk, blues or ethno-worldmusic are some of her favorites - serves her, gives her comfort, digs her on. Music accompanies her. Always. And certainly in her studio. The sound, however, does not exist as a background noise in the creative act. Essential for her life - and so for her paintings - appears music. This music is going to be a color, is going to be a line.

The sensuality of sound, which she is giving herself up to, sometimes also exposing, reveals on the canvas what is meant when it is talked about what one has to perceive with all his senses - to fully plunge into life. This attitude gets Karin Ganatschnig's handwrite, an expression which - whether it leads into an abyss or into a resolution - stays authentic evermore. It shines an emotion, that can be filled anytime.

The pictures' intensity doesn't grow from an overflowing concept. The strength grows from a directness, from a immediate reaction from deep feelings. Karin Ganatschnig translates these feelings, the employment with religion, with sociocritical, yes, apocalyptic subjects, as well as the getting lost in landscapes or the immersion in a biography of those, who she dedicates her portraits to, in optical emotion flows. Her empathy - for distant worlds as well as for everyday feelings - gets a picturesque correspondence. That doesn't happen just from a superficial mood for criticism. It happens through a deepening, through a - painfully unconditional - confrontation with causes and effects of grievances. This is based on a naturalness, that art should be seen as a critical medium. At that she doesn't hide the inner and outer confrontation. She reveals herself in violence or tenderness, with which her art gets its color with.

Karin Ganatschnig never uses her art as camouflage. She hides nothing. Moreover there opens a clean view at the world, which whitewashes nothing, which doesn't hide the unrest and which doesn't paint over the gentleness. Exemplary there can be compared her landscapes and portraits. You could be confronted with unrestrained savagery born out of misunderstanding and anger. You could also hover on gentle, designed sensitivity. So it's not surprising that music has a important role in Karin Ganatschnig's work. Anyone who enters it, is tracing her work beyond merely fleeting impressions and is listening to her strokes sound. Here the certainty forces, that every area is able to be assigned to a sound or at least a sonic mood with which she hits the canvas. Or more precisely: a basic mood, that leads her along the canvas and that finds its continuation with accurately selected, pictorial means there.

**Bernhard Flieher, Kulturjournalist/Salzbürger Nachrichten, 2016**