

**January 2019 "Naturfragmente" solo exhibition gallery Augustinum, Stuttgart
Killesberg**

An introduction - of Peter Mogilka M.A.

Sonja Graeff-Schimmelpfennig is an exceptional artist. She succeeds like no other in capturing moments, taking the essential colours and forms from them and putting them together to create new, energetic pictured worlds.

The exhibition title "Nature Fragments, Abstract Landscape Painting" describes the artist's working method extremely aptly. She does not need to set up her easel in nature, but carries her inner connection, her very personal harmony with the world within her and transfers this to the canvas. With these deeply felt fragments of nature the artist shows us a part of herself.

As far as the light and colours in her paintings are concerned, one can almost read her biography: Sonja Graeff-Schimmelpfennig grew up in Italy and Spain and reflects her world view in the warm light of the south.

Her idea of abstract landscape painting opens up particularly well when comparing the two paintings of May and September.

Everyone has their own ideas about these two months, but Sonja Graeff-Schimmelpfennig succeeds in a unique way to create colour tones via colour sounds, which awaken feelings in which we can recognize ourselves and our world. (...)

If we now take a closer look at the way the paint is applied there, it also becomes clear that we are not only dealing with surfaces on a two-dimensional background, but really with abstract landscapes. Each layer has its own character and thus creates the corresponding relief in a sophisticated way, i.e. actually the three dimensions of a landscape - and moreover with the things of nature such as sand.

How little warm the southern light can be, especially in the foggy capital of Milan, we experience in a series of paintings that break through the grey haze of the city with strong, flashy, garish colour contrasts. Just as the fog envelops the city, the artist has, for example, wrapped her painting "Fog Neon Yellow" in fabric fibre, which lends the scene an unheard-of plasticity and structure. The effect is extremely unusual, not to say uncanny.

Somewhat uncanny is also the series of pictures in which we can sense human faces or rather their shadows, almost nebulous and without sharp contours. Sonja Graeff-Schimmelpfennig also turns these paintings into abstract landscapes, images of souls, images from memory.

Whoever perceives her environment and nature as intensely as this artist does, knows about the coming and going of the year, the course of time. So it is not surprising that Sonja Graeff-Schimmelpfennig in her painting "TIC TAC TIC TAC TIC " masterfully succeeds in adding another dimension to her art, namely the fourth: time. What at first glance might look like water lilies or other forms of nature, turns out to be a picture about natural processes in themselves, a metaphor of time. Yet this picture is multi-layered in every respect: the circles from which it is composed bear witness with their superimpositions to the chronological sequence of the artistic creative process, which thus follows the logic of nature depicted here quite precisely.

But time also moves the artist in other ways: In a drawing she asks the question: "Why is time

timeless? Why do people with watches have no time?" - big questions that can occupy us for a lifetime and to which Sonja Graeff-Schimmelpfennig's art invites us.