Shifts taking place within a familiar medium are a popular art technique, devised to attract attention. The use of unsuitable materials, the imposition of unaccustomed viewpoints and the contortion of content all allow the viewer to pause and reflect. It is only when this situation occurs that the object comes into its own. There is both confusion and amazement. The sensory moment initiated by the artist becomes the actual artwork.

Everyday things that have been part of our lives since our childhood are transformed; this transformation is a theme both in applied arts and in the visual arts.

Standing before the War Carpets by the artist Rose Stach, it is hard to believe that she once trained as a silversmith. She appears to have come a long way since then. Or maybe not. What we learn in one form of matter can often be put to clever use in another.

The idyllic tranquillity of oriental ornaments is just as much part of our living space as are chairs and tables. And then along comes Rose Stach and covers our positive image of what comes from afar with jet-black ink, bringing us back down to the reality of geopolitics.

Several familiar images from diverse media merge to form a new one; everyday use is questioned by this intervention.

The War Carpets are art objects for the conscious mind and for a more conscious interaction with things and with the nature of their production.

Can the aesthetic character of an artwork create understanding for another piece? Absolutely!

These pieces by Rose Stach portray merely one aspect of her creative work, which initially appears heterogeneous; they are door-openers for the engagement with the art of our time.

The artist and the art consumer become affiliates. After War Carpets the viewer may no longer be satisfied with an obliging brand of superficiality.

Rose Stach goes one step further, and following her involves opening your mind to new adventures.

Johannes Wiesinger