

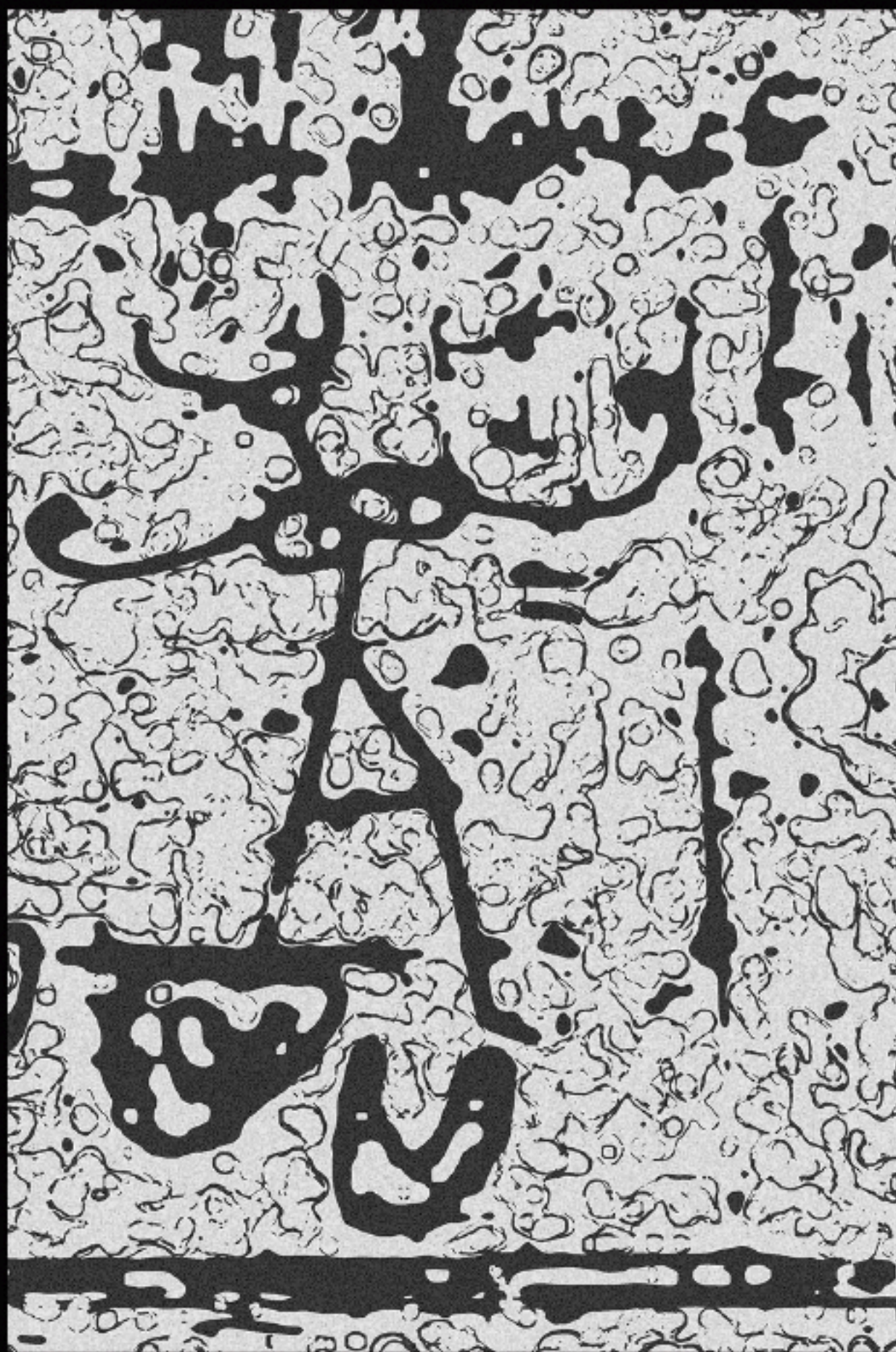
Ursa Schoepper

"In photography there is a reality so subtle that it becomes more real than reality" (A. Stieglitz)

Photography is the most faithful copy of the world, the perfect portrait that painters have never painted, the clearest memory of our mind. Actually, none of this interests the artist Ursa Schoepper, because her works more resemble abstract paintings without any explicit reference to the real world, but they give the same sensations that derive from the observation of reality. In 1859 Charles Baudelaire criticized the Parisian Salon claiming that pure art is far removed from naturalism, so photography can't be considered art, it doesn't require technical and mental skills, a talent that belongs only to real artists. At the beginning of the twentieth century, even the Futurist painters were against photography, opposite to the principles of motion and dynamism. The art history tells many examples that demonstrate the struggle of photography to gain its place in the art world. Ursa Schoepper responds to criticisms about photography with works that require technical, creative and mental skills, typical of the "real" artists. "Dancing", "Forming" and "Glowing in field" are not a faithful copy of reality, but an interpretation, a perception of the visible world that meets the invisible. They are photographs that do not reproduce, but produce new scenarios to go beyond conventional points of view and arrive at a new perspective. "In order to arrive at new points of view, it sometimes helps to destroy familiar ways of seeing in the figurative sense. For me as an artist, for example, I am destroying a previously recorded photographic image through transformation, that is, through a new algorithmic order structure, in order to arrive at a new order of sight and perspective after a new order ". The key word of the artist is transformation, a change that takes place thanks to the use of technology and that approaches the idea of futurist dynamism in the new millennium. Ursa Schoepper's works change under the viewer's eyes, as he captures the details of a reality that he associates with his background, with the history of memories and emotions photographed in his mind. Once the form has been eliminated, what remains in the art is the imprint of reality, in color or in black and white, which reveals the essence of the visible and the surprise of the invisible. It is a virtual reality hidden behind the concrete reality and the observer has to read it starting from the noumenon to know the phenomenon.

Art curator Elisabetta Scaccia

Ursa Schoepper



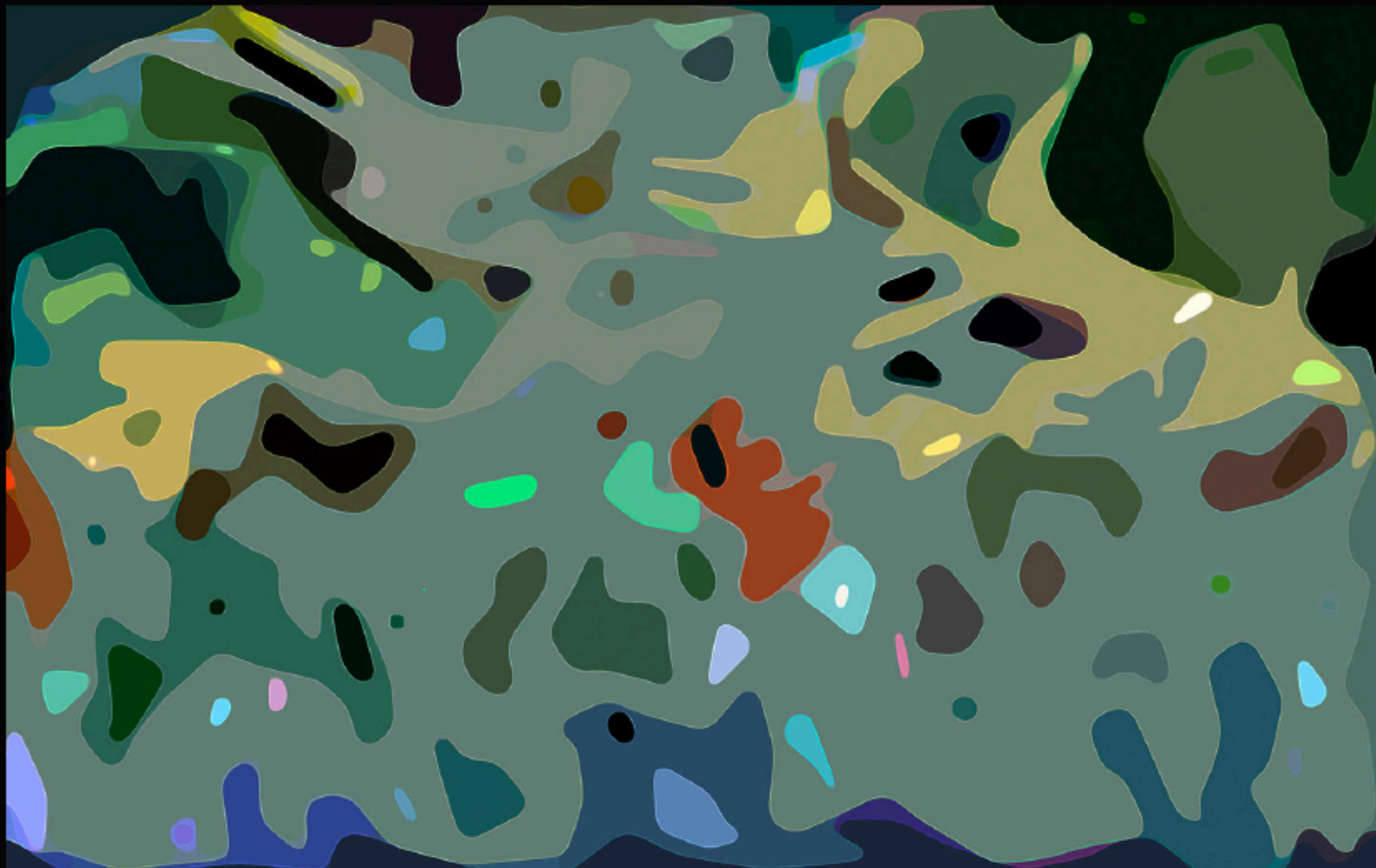
Dancing

Ursa Schoepper



Forming

Ursa Schoepper



Glowing in field



Abstractism

Kandinskij Award

Diplōma Honorificus
Ursa Schoepper

