

Idea of the project - Architectural anamorphoses - Summary

Architectural anamorphoses show views of architecture documented in a photograph and then intentionally distorted in the best sense of the term - here these are well-known museum buildings in the Federal Republic of Germany. Architecture in its direct and spontaneous effect is a combination of mass, space and line. Those who build modern architecture frequently search its true sense in a new concept of space to represent the spirit of modern times. This is fully in line with the visions of cubism.

Seen as a receptacle of art, as an architectural entity of art and artificiality, a museum fulfils different functions, simply because it IS. If a museum building is successful in terms of architecture, it is an object of art of its times, both as a structure and as a receptacle for the cultural memory. What is more, it can additionally become the object of artistic reflections having their own artistic assertion. A new and innovative technology such as digital picture-taking and picture transformation as an intentionally offensive technique enables a creative process to take place. Thus it is not essentially a supportive agent, but a generative instance in itself. The art results in a visual language combining abstraction with fragments of the world observed, the reality observed. Architecture itself, here in the form of a museum as an entity of art and artificiality, becomes the object of artistic interpretation. The photographic images are not recreations, not the artistic foil of successful architecture, but they are autonomous images stemming from an artistic dialogue with architectural reality. Simultaneously photography as an object, a medium, as a primary means of certain physical, mathematical, yet also iconographic elements enables other approaches and perspectives. Photography as a dissimilar image, the image as an example, as a preliminary picture is an object of thought, an object of energy, construction and composition which is brought to light.

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