

Telematic Art

Art Cafe f/2

CONTEMPORARY BREATH-TAKING ART Artist Profiles

Twenty Four Hours My Art Cafe. Connecting artists and visitors in contemporary art. The Path to Excellence. Art Cafe Rhizomatic Exhibitions with international contemporary artists. Art Cafe f/2 is a fine art gallery dedicated to the promotion of international artists.



The Artist Stefano Cipriani is sharing his urban, kind of abstract surrealistic visions. Their emptiness is crowded with nostalgic human traces of life .

Stefano Cipriani

From first day of the exhibition I was thinking what to write here what is not written. Than I decide to write about feelings I have looking at the spectacular art of Stefano Cipriani. Deserted spaces, loneliness, emptiness rules but not only, there are more. Warm colors, clean lines, simplicity, hope, love for human buried in mega-asylums. They appear everywhere in your surreal world I will call "contemporary mill". Through all I see reflection and no so long traditional life and heritage as a spice. That's my view. That is what an artist has to do - leave a place for thoughts.

Curator Mia de Fleur

Where are you from, where do you live?

Born, bred and raised in Rome, Italy.

Are you a professional photographer or are you involved in another job?

As far as I can remember, I always had an interest on photography, which turned



Art Cafe f/2 is an exciting, provoking, different place with especially flair. People love the discussions with Senior Curator Doris Stricher and Curator Mia de Fleur. Ernst Koller Paintings "Art Curatrix Provocateur in Art Cafe f/2"

into passion as soon as I watched Michelangelo Antonioni's "Blow Up", although I was not actually interested on fashion or photo-journalism. As a student in Archi-

ecture I was more attracted by urban landscapes. I then systematically started to shot after purchasing my first SRL camera (a second-hand, solid and reliable Canon FTb) and discovering the 'magic of the dark room' and the fascination of BW images after visiting an exhibition of Ansel Adams works, when I had a further emotional boast looking at one of the (if not 'the') most beautiful picture ever , 'Moonrise in Hernandez'. I became even more stunned reading how he actually happened to shot that image. But, to answer your question, no, photography is just a 'serious' passion. For a number of reasons I eventually quit Architecture and ended to earn my living working full time for a national association.



Art Cafe f/2 Exhibition with Photographer Stefano Cipriani "What City Will Rise?".

How do you work, what kind of camera do you use?

I bring my camera with me every time I travel (vacation or business) and when strolling around in Rome on Saturdays/Sundays. I have always been a Canon user: I still have (but rarely use) the Old and New F1 (oh, how I love(d) these cameras!) and A1 bodies with a few lenses ranging from 20mm to 100mm. I sometime use a Mamiya 645 AFD medium format camera. Turning to digital, after a brief, starting period with a Canon 350D I'm now using a Canon 40D, mainly with a EF-S 17- 55

f2.8 IS.

Do you use others than photoshop?

I only use PS. Actually, that program has opened a whole world to me. For many years, I exclusively shot black and white, for it was my only expressive means and believing that the tight, personal control of each step, from the shooting to the printing, was absolutely imperative. In fact, the eventual dismantle of the dark room led to an considerable slowing down of my photo activity, while, in the meantime, the rising of the digital cameras - not fully technologically developed at that time - did not attract me at all as they produced images not comparable in quality with the 'chemical' photography. This situation dramatically changed in 2006 when a friend of mine introduced me to the possibilities of PS in elaborating BW images. I became a photo addicted again (if you look at the early posting in my Flickr stream, you will see a lot of BW images, a few of the being old, scanned and digitalized pics). But PS permitted me to discover the color side of the world as well, so I started to express myself in color too, and 80% of my works are now in color.

About postprocessing, how do you manage this?

Getting back to my previous remark, I then felt the power the post processing gears have to 'disintegrate' the classic photography's boundaries, generally meant as a reproduction of a given subject - but this could be a path leading to a quite long discussion - to open a sector where different and more interpretative elaborations, if wanted, are possible and at hand. Consequently, I see the subject as a starting element to reach a result which is still 'photographic' - as it is generated by the release of the camera's shutter - but it might assume, because my own compositional idea and further processes, an indepen-

dent valence like a painting or like every other given creative technique. To achieve this, I make a great use of textures: when walking around, I often take pictures of walls or any other surface I think could be useful as a texture or I pick some free textures offered by Flickr friends, as Skeleton Mess, Les Brumes and many others. I generally use for a single image not less than 3 or 4 different textures, differently blended, in order to reach the final result.

I noticed you love lines, architecture, are those your favorite topics?

As I said, being a former student in Architecture, I have a special 'eye' (and heart...) for this subjects. I sel-

pher's works. Ansel Adams (and his 'pupil' John Sexton) has been my 'hero' for his majestic images and the perfect BW tones. Edward Weston has thought me a 'new' compositional eye (have a look at 'The Early Works' a book published in 2007). Arnold Newman's portrait of Igor Stravinsky is worth more than 100 lessons, as well as Richard Avedon's BW portraits of the Beatles (1967) and his book 'In the American West'. I also treasured a 1980's book by Fay Godwin ('Land') where I learn how the most (supposed) ordinary object can turn into a stunning image. All of them have been my 'spiritual guides' and they're still present in my



Art Cafe f/2 Exhibition with Photographer Stefano Cipriani "MELANCHOLIC URBAN SOLITUDE".

dom take pictures with people in it as I see people as an 'accident' in that urban situation (I like portraits, instead). But I see more than just lines. Generally speaking, I search for what, I guess, can be called 'harmony' and 'balance'. Or, maybe, a search and interpretation for - as Flickr friend Rita Vita Finzi put it, when leaving a comment - a "melancholic, urban solitude".

Could you tell us which are your favorite photographers?

I think you can understand, learn and develop a lot from looking at other photogra-

phers' works. Ansel Adams (and his 'pupil' John Sexton) has been my 'hero' for his majestic images and the perfect BW tones. Edward Weston has thought me a 'new' compositional eye (have a look at 'The Early Works' a book published in 2007). Arnold Newman's portrait of Igor Stravinsky is worth more than 100 lessons, as well as Richard Avedon's BW portraits of the Beatles (1967) and his book 'In the American West'. I also treasured a 1980's book by Fay Godwin ('Land') where I learn how the most (supposed) ordinary object can turn into a stunning image. All of them have been my 'spiritual guides' and they're still present in my

Do you exhibit in real your art?

Never in the past. But I had the opportunity to hold two small exhibitions in the last four months which were quite satisfactory. I was just

happy (and worried at the same time) to show my pictures and expecting the visitor's reactions... Imagine my surprise when I was asked about their price! Actually, I did not even think about setting a price. In the end, eight photos went sold!. I was incredulous to learn that someone liked my work so much to even pay for that!

Why are you in flickr?

At the beginning it was just a place where I could show my images, but it was more just a personal pleasure than an occasion of confrontation. But it took just a little time to discover how the many images of the many other Flickr friends helped my photographic growth. I discovered a lot of truly inspiring works which have led me to try new ways, new images, because your creative and photo capacity do not necessarily need a top professional advice or example to burst out: you can pick up something from Ansel Adams and something else by a Flickr member's work. Eventually, PS worked as a bridge from BW to color to me, but I guess that, if not for Flickr, textures were still way ahead of me.

Tell us more other things i forgot to ask you, you would like us to know.

Just a warm 'Thank you' to all Flickr friends and to you, Doris Stricher, for this excellent chance you gave me to showcase examples of my current works and to express my personal opinion on photography.

Interview: Senior Curator Doris Stricher.

Art Cafe hot tips

Vienna Gallery | Ernst Hilger
Contemporary
<http://www.hilger.at/>

Vienna Gallery | Momentum
<http://www.momentum-co.at/galerie/index.php?id=40&L=1>

Paris Gallery | Baudoin Lebon | 38, rue ste croix de la bretonnerie, 75004 paris
<http://baudoin-lebon.com/>

Vienna Gallery | Augarten
Contemporary Gallery
<http://www.atelier-augarten.at>

References

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Art historian and Senior Curator Doris Stricher,
dorisstricher [at] gmail.com
- [2] Conceptual Art | Art and Brain,
<http://www.neuro-wave.net>
- [3] Stefano Cipriani,
<http://www.flickr.com/photos/stefanocipriani/>