

Newspapers, extracts from published newspaper articles

Internalised primal-ground powers have shaped Viola Schöpe's works from the 1990ies to date, nota bene under constant change and maturation. Based on a secure as well as sensitive drawing art, she can express her visual messages in a sometimes gentle, sometimes energetic or even pathetic way, depending on the topic. She builds compositions with a powerful persuasiveness, caused to sound with a colour range including blues from dark cobalt to glorious azure on basic fonds of earthy colours, augmented in detail by the remaining colours on the palette. And she does not show any craving for admiration at all.

The artist thus, as a substrate of her encounters and experiences, brings out those healing powers we are lacking so much in our civilised latitudes: sensuality, astonishment, rites and myths in the eternal circle of birth, life, love, and death.

Kunsthof in Dresden's neighbourhood Neustadt, located between Görlitzer and Alaunstraße, is not "suchlike" but "unlike". The artist created a complete multimedia artwork on 900 square metres.

Prof. Jürgen Schieferdecker, 2013

The artist has developed her unique handwriting.

These pictures and images have their own vigorously swirling rhythm. Their colours are brilliant and strong, applied with brush or spatula in a vivid manner. The conventional concept of a picture is being broken and subverted skilfully.

Viola Schöpe's pictures really take their contemplators to strange, magic worlds. They also can confuse and appear as lively flip-flop images, delusions.

On the other hand, there often is a hint of rapture and contemplation, some kind of dreamy drifting off.

Just naturally, blue camels are wandering headfirst over a picture, buoyantly drunk figures in bizarre barks are going on a journey to the treacherously enticing blue...

The ideal of freedom of doing mentioned before does not only mean to force a radical and formal art expression through or to exhibit a consciously untamed imaginary world with ostentation, from the artist's point of view. It also means to understand art as acting out possibilities and visions.

Viola Schöpe's compositions take the viewers to a permanent swirl of sensations somewhere between amazement and certainty, they inspire their imagination vehemently. At best, they open up them like a mirror.

Dr. phil. Axel Schöne, 2010

Viola Schöpe is a woman who goes far: in her art, in her world view, and in a literal sense: travelling. Born and grown up in East Germany, she has always felt that sense of nomadic unrest and curiosity about unknown worlds. Before the fall of the Iron Curtain, she travelled all Eastern bloc countries, including Georgia, Uzbekistan and Mongolia. After the wall came down, her vita has frequently mentioned France, Portugal, Brazil and Africa. Wherever she goes, she always leaves something of herself and always takes something with her.

What a musicality wields in her compositions, what a natural grace, what a genuine lightness of being has she found with the so called indigenous peoples. No overly intellectual ballast encumbers her works. Despite their strong dynamics, they rest in a steady balance of powers, fully focused on the processes they depict, full of awe of the things they show.

Fireworks of colours are sparking off on many of her pictures. Clear, strong, and rich in contrast side by side, fully confiding in the line's guidance and in the surface where everything happens parallel, just like at the front of a stage. Expressively striding gestures, colour and meaning perspectives, opening up a spiritual dimension.

Viola Schöpe has felt inspired and gifted by her encounter with the desert people and its rich philosophy of life, up to now. It was an experience that took her to her "mental and physical limits", as she admits, "in order to go beyond".

Viola Schöpe's artwork reveals itself as an intense world experience.

Dr. Jödis Lademann, 2007

Viola Schöpe understands her being an artist as a privileged search for the sources of life. ... After dealing intensely with the art of Beuys during her studies, many years later she found in some exotic realms a philosophy which, equalling artist and magician, undertakes the search for the "things beyond visibility". The context of sense and sensuality, the basal connection of body and soul, which in indigenous peoples still becomes visible in a genuine way, is both, her research and her art object. Her images possess a highly sensual cosmos in which the circle of life becomes accessible in many ways, and differently to anyone. They catch and process the sensual aura, energy and power every person and thing radiates.

Viola Schöpe practices her own "archaeology of symbolism" and consistently lets her own handwriting shine through.

Katherina Holler, 2001

"Making things visible we usually don't see", Viola Schöpe takes us to a trip to unknown worlds with her images...

Michael G. Fritz, 2000