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*ART*

# A conversation with Ruprecht Vo Kaufmann in front of “Schiffbruc Wolf”

Hence, where does the wolf in the title stand? “The wolf shows itself only in front of n





Schiffbruch mit Wolf 2012 160 x 250 cm Acryl und Öl auf Leinwand 12022 Ölbild

While observing **Schiffbruch mit Wolf** (Shipwreck with Wolf), a vast canvas by **Ruprecht von Kaufmann**, a boundless feeling of mysterious vastness catches the eye. The sea is a mirror to the dark sky and it is only the different texture of color and flowing towards the top part of the painting, creamy, mellow and layered in the bottom part, that allows the eye to distinguish what is air and what is water. A boat is centered. This main object is the only one that captures our eye in this continuous expanse of indigo and silver shadows. On board two men in front of each other stand out in bright clothes with blurred features. **Hence, where does the wolf in the title stand shows itself only in front of men who face themselves alone**”; with this question partially solves the interpretation of this enigma.



We believe that the painting could simply represent the theoretic condition “h lupus” investigated by Thomas Hobbes, which consists of the predatory tendency behavior in front of its own kind. But what Kaufmann really seems to explore constantly in his work reminds us of a real individuation process, theorized by Jung. This foresees that the individual faces the brave mission of encounter Shadow, the darkest side of human mind, which coincides with the most primitive personality, with the instinctual drive that the rational mind tries to repress. What the constant journey towards the discovery of our authentic nature, an introspection through the depths of the psyche. Therefore the artist often uses the sea, declaring always been fascinated by the ambiguity of water, necessary for life but at the same time the object of mysterious and ferocious destruction.





Sea and sky at night create the symbolic landscape which is ideal for portraying the introspection process and the shades of the painting, often used by the artist, I have **“a very immediate emotional impact on the viewer”**, allow the viewer to experience a direct empathetic connection. Kaufman says: **“I’m interested in art before rational thought”**. For this reason a strong mythology and animal references are present in his work. Therefore, in myths he seems to favour creatures in which human nature coexists, such as the Sphinx, centaurs and minotaurs. In these figures the human part exists strongly, as well as it is today, despite the secular process of civilization and the subconscious of mankind. In fact, men are the only cultural animals able to handle their emotions through rational thoughts and feelings which are sublimated and accepted. **“Greek Mythology especially deals with amorphous creatures, half human, half animal. That’s not a coincidence, it’s a reflection of a very basic human struggle”** which consists of trying to keep our animal needs connected with the rational mind. What immediately comes to mind is the Chariot driven by two horses, one white and one black, the hero driving for a conscious chase whose task is to be able to give the white stallion reins which vibrate beyond the highest sky to contemplate the Hyperuranion. Kaufmann does something different, employing a more modern and opposite approach. In his painting, the artist is able to guide his chariot in an exploration, in which he observes the deepest psychological judgments, instead of empathizing with the unheard and demanding parts, in order to be enriched with experience. **“When I paint, I’m interested in telling stories of**

that are both individual and universal [...] and that's why the heads of the c  
my canvases are blurred, erased, covered: I do not want my figures to be p  
specific subject but rather archetypes". Although the paintings show powe  
images, Kaufmann, unlike many of his colleagues, does not aim at shocking, he  
traumatic tricks to describe the journey of the human soul. His work is like a  
driven by an extreme desire of discovery. This desire is devoted to sharing a  
feelings that dwell in every man.

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Fabel 2014  
210 x 800 cm (4x210x200)  
Öl und Acryl auf Leinwand

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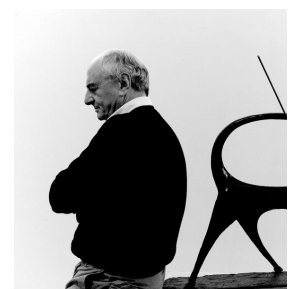
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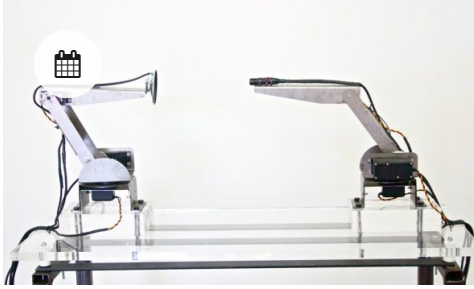
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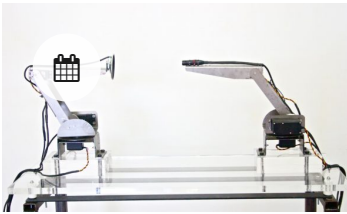
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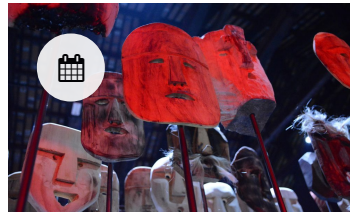
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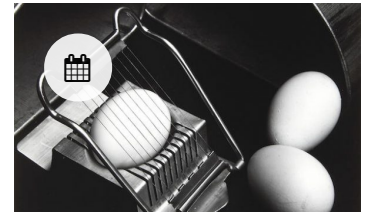
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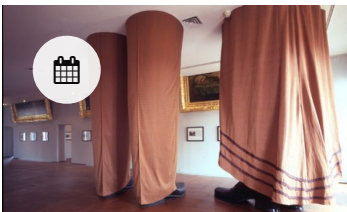
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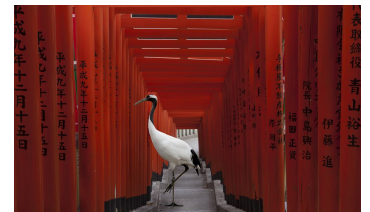
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