

that is

PURE ROMY

KÖPPE CONTEMPORARY

AUGMENTED REALITY

Digital Expansion of Classical Works

Some works in this catalogue contain a digital layer that becomes visible through the Artivive app.

The app can be downloaded for free and allows animated sequences of the paintings or mixed-media collages to be experienced through the camera of a smartphone or tablet.

In this way, traditional oil painting unfolds into a multi-layered, expanded art experience.

All works enhanced with Augmented Reality at the time of this catalogue's publication are marked with the following symbol: 

Download: https://artivive.com/app/



Foto: Maya Meiners, Hamburg

AR

ROMY

NOESIS

A moment of transformation – turned inward and filled with vastness.

Between thought and feeling,

clarity grows.

Not visible. Yet perceptible.



Noesis | 2019+2025, Öl und Acryl auf Leinwand, 130 x 100 cm



6 Wellenreiter | 2025, Öl und Pigmente auf Leinwand, 130 x 200 cm



WAVE RIDER (previous page)

In balance, carried by a wave of golden leaves,
of feathers, of the past.

Beneath it, technology – visible, silent, anonymous.
Nothing threatens, nothing breaks.

And yet, tension lingers in the stillness.

Between origin and emergence, something moves forward – what was gives shape to what can become.







Fly 2-4 | Öl auf Holz, 30 x 40 cm, teils +AR

Prof. Alberto D'Atanasio

Professor of Art History and Semiotics of Nonverbal Languages, formerly Lecturer in Aesthetics of Visual Languages, Theory of Perception and Psychology of Form

ROMY CAMPE

THE FACE OF THE SOUL

There are two key terms essential to understanding this artist: revelation and disclosure. The first belongs to the object as it presents itself to the viewer; the second comes from the gaze of the observer toward what is being seen. This is how I would like to introduce the artistic practice of Romy Campe.

In her paintings, she reveals and discloses figures that emerge through a refined exploration of line, drawing, and chromatic nuance. She does not choose her subjects randomly, nor does she paint impulsively - each work is an inspired composition. Her artistic process merges meditation and contemplation: she meditates while composing the work, choosing the subject and positioning it within the pictorial space; she contemplates when the work looks back at her, when it irradiates the subject with a light that is not of this world.

She creates that very light that once distinguished Leonardo da Vinci, Mantegna, and Caravaggio. The light she invents is true revelation - it defines her artistic signature, the essence of her being: woman, girl, and still a child, ever capable of wonder.

This artist is like a shaman - over time she has gained the freedom of someone who can sense the infinite and the transcendent. Romy is a gateway to an elsewhere.

She paints as if in ritual, in a celebratory act. Her figures seem shaped from light, as though matter were only a vessel preserving something transcendent. Like a Renaissance painter, she attends meticulously to every detail. Nothing is accidental, nothing is the result of spontaneous creativity - everything is part of a narrative. And in that narrative, a wind becomes visible, made perceptible through her painting.

Her visual world is laced with symbols and figures - still, yet dynamic. In some works, using a subtractive technique, she creates a turbulence of monochrome tonalities, as if her magic had suspended the subject in time, capturing its enchantment. The viewer stands before a moment held in place, transformed into memory through the figurative image...

Feminautin | 2023+2025, Öl und Acryl auf Leinwand, 130 x 100 cm







Versteck | 2022, Öl auf Leinwand auf Holz, 50 x 40 cm
Anna | 2022, Öl auf Holz, 50 x 40 cm

Continued on page 10

In her "Roms" - hybrid pictorial bodies - she invents collages with an anthropomorphic presence reminiscent of Salvador Dalí's hyperrealism. It is as though archetypes from our collective memory have become new symbols, gazing at us and allowing themselves to be seen.

Her tonal planes create space and structure - like the reliefs of Donatello, where even the deepest background carries incision. Thus a continuum is formed between the empirical space of the observer and the imaginary space of the artwork.

To her, the canvas also becomes a symbol of divine creation: a space where, through the ruach - the breath - form becomes person, angelic, like the Creator. She is deeply conscious of this. Like Vincent van Gogh, she possesses a passionate temperament, capable of being deeply moved and enchanted like an eternal child. And like Van Gogh, she has an endless love for portraits that seem born of fable.

In each human figure, nature and matter become thresholds - her subjects reveal their belonging to the Creator. This is why she is a truly magical woman, a shaman in every sense. Fittingly, she sometimes paints barefoot, like the sorceresses in John William Waterhouse's The Magic Circle (1886).

Romy Campe possesses a meticulous and masterful technique. Her works are constructed through a precise orchestration of forms in relation to color and light. In her art, the structure of the composition itself becomes the source of contemplation. Light becomes an atmosphere - mysterious and open to the viewer's gaze.

The gazes of her figures bear something singular - a timelessness, evoking subtle movements of the soul. They are anchored in a different yet parallel realm - similar to, yet distinct from, that of the viewer. The human figure becomes, in her hands, an epiphany of a truth grasped and shaped by human cognition.

It is remarkable to watch her paint - she seems to dance, to perform a rite. Her artistic gesture carries the force of a cathartic act. What Romy seeks is that ancient wonder awakened by the exercise of mimesis: matter and nature are subject to the passage of time, and it is the artist who renders them eternal, immortal, infinite.

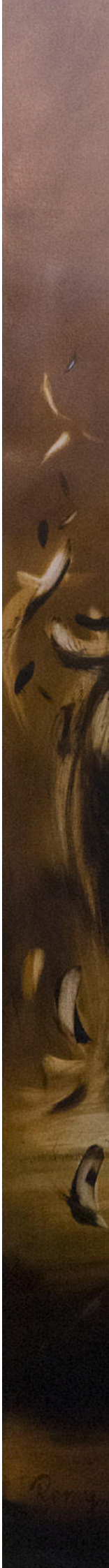
Romy Campe does not paint enigmatic subjects locked in silence—rather, she unveils the mystery of matter, which holds within it the spark of the infinite. She seeks to reveal and disclose all of this. Through her art, she gives form to the infinite - and a face to the soul.

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Be in the flow 1-3 | 2021, Öl auf Leinwand, 130 x 100 cm
Privatsammlung Frank S. Jorga, Berlin





Yang (Wolkenkopf) | 2021, Öl auf Leinwand, 130 x 100 cm
Privatsammlung Frank S. Jorga, Berlin



YIN (Korean) | 2021, Öl auf Leinwand, 130 x 100 cm
Privatsammlung Frank S. Jorga, Berlin



MANOPAUSE

Sometimes it takes
many feathers –

to allow change.

Without knowing
what comes –

just being.



Manopause | 2025, Öl auf Leinwand, 120 x 160 cm



DREAM NEST / NEST

Two states – kindred, yet opposite.

One holds what is to come.
The other releases what was.

Shelter meets movement,
shell meets passage.

A quiet dialogue between retreat and openness – between inner space and the leap into the unknown.

Nest | 2024, Öl auf Holz, 40 x 30 cm



Traumnest | 2024, Öl auf Holz, 80 x 60 cm



22 Übergangszone | 2025, Öl und Pigmente auf Leinwand+ AR, 130 x 200 cm


Romy



Sturmhorchende | 2025, Öl und Pigmente auf Leinwand, 130 x 100 cm



Vogel 1 | Öl auf Holz + AR, 30 x 40 cm

v



 Aurorae | 2025, Öl und Acryl auf Leinwand + AR, 130 x 100 cm



YIN (das Schild) | 2021, Öl und Acryl auf Leinwand, 130 x 100 cm
Privatsammlung Sandra Elgeti, Potsdam



28 Eva & Eva (reloaded) (Diptychon) | 2019 + 2025, Öl und Acryl auf Leinwand, 2x 130 x 100 cm


2019-
2025





LOWLAND / SHIMMERING BORDER / TURNING TIME

A path inward – and beyond.

From sinking into depth, through the shimmering in-between,

toward a still point where something shifts.

Not an outer departure, but a silent rising from within.

A motion that remains without becoming loud.

Tiefland | Wendzeit | 2022, Öl auf Leinwand, 100 x 80 cm



Schimmergrenze | 2022, Öl auf Leinwand, 100 x 80 cm



Kokon | 2021, Öl und Tusche auf Mylar, 130 x 100 cm



Behütet | 2021, Öl und Acryl auf Leinwand, 130 x 100 cm
Privatbesitz B. Braun, Berlin



34 Magnotor | 2023-2025, Öl und Acryl auf Leinwand, 130 x 100 cm



Schein & Sein | 2021, Öl und Acryl auf Leinwand, 130 x 100 cm





Aufbruch | 2019, Öl und Acryl auf Leinwand, 100 x 130 cm

ROMS

The ROMS are a series of painting-collages on paper that combine classical techniques – oil and ink – with digital processes. Some of these works are animated and can be experienced through Augmented Reality (AR) using a smartphone or tablet.

The works explore themes of diversity, identity, and the right to be different. Each figure is individual, complex, and unique – a reflection of the people they represent. The digital elements do not replace, but gently expand the analog world of painting.



Flatterer (ROM) | 2022, Mischtechnik auf Papier + AR



Salonlöwe (ROM) | 2022, Mischtechnik auf Papier + AR





BRAIN 2 / ANGEBOT (ROMs)| 2022, Mischtechnik auf Papier



 LEUCHTER / GERNEGROSS (ROMs) | 2022, Mischtechnik auf Papier













GIFTZWERG / FÄHNCHEN IM WIND (ROMs) | 2022, Mischtechnik auf Papier



Flaschengeist (BIG ROM) | 2020, Tusche und Öl auf Leinwand, 120 x 80 cm



Singer (BIG ROM) | 2020, Tusche und Öl auf Leinwand, 120 x 80 cm

ROMY | Pure Romy

The Berlin-based painter, draughtswoman, and object artist Romy Campe is known in the art world simply as ROMY.

Within figurative painting – especially portraiture and the human image – she occupies a distinctive position. Her work is inspired by the traditional layering techniques of great portrait masters like Rembrandt, Vermeer, Franz Hals, or Caravaggio. Her oil paintings, created through countless finely glazed layers, radiate an aura of old mastery.

Her central subject is the human being. ROMY's art explores themes such as figuration and corporeality. In this exhibition, "PURE ROMY", she presents portraits of women, men, and children – mostly as solo figures – that are at times sensual and intimate, at times androgynous, ambiguous, and shrouded in mystery.

The exhibition shows how ROMY has expanded her artistic practice through experimentation and digital engagement. She often integrates fantastical, surreal, or symbolist elements into her figurations.

Her figures seem to assume a fictional identity and physical presence, as if they were stepping out of the canvas and into space. Hybrids, mythic beings, symbioses, and metamorphoses are central to her visual language.

Across her paintings, drawings, collage works, objects, and installations, she draws from worlds of myth, fairy tale, and dream.

Many of her current works evoke a sense of being in between – a zone where time dissolves, and distinctions between past, present, and future blur.

This also applies to recurring sculptural motifs like the cocoon or the nest, which revolve around connection, emergence, and release.

Another key element of the exhibition is the ROMS – mixed-media painting collages in which digital editing introduces movement that becomes visible through a tablet or smartphone.

André Lindhorst, 2025

Ausstellungen (Auswahl)

2025 PURE ROMY, Köppe Contemporary, Berlin
2023 AUGENBLICKE, Köppe Contemporary, Berlin
2022 NFT meets traditonal Art, Bermel von Luxburg Gallery, Berlin
2022 Messe Art Karlsruhe, Bermel von Luxburg Gallery
2021 Bermel von Luxburg Gallery, Berlin
2021 TKB Art Center, Kaoshiung, Taiwan
2020 Galerie Rodin Art Space, Taipei, Taiwan
2019 Romy - BEYOND NOW, Galerie Köppe Contemporary, Berlin
2019 Galerie KunstWerkberlin, Berlin
2018 Galerie Anna25, Berlin
2017 Kunstleben Berlin, Berlin
2016 PRIESTS AND PRAWNS, Willner Brauerei
2016 Romy Campe by Hagen/Eichner Collectors
2016 Gallery 66, New York
2015 Skylight Gallery, New York City
2013 Forumfactory, Berlin: New York meets Berlin – reloaded
2013 ARThaus, Berlin: Lyrical Art Berlin (JOOD, Masch, Romy Campe)
2013 Gallery 66, New York
2012 Gallery 66, New York
2012 Skylight Gallery, New York City
2012 KUNSTLEBEN BERLIN, Berlin: Künstler der Galerie
2012 KUNSTLEBEN BERLIN, Berlin: Black Label
2012 Skylight Gallery, New York City: under 30
2011 Skylight Gallery, New York City: gestalt – German Artists in Conversation
2011 KUNSTLEBEN BERLIN, Berlin: Romy Campe – New York
2010 aedium zeigt Bilder der Künstlerin Romy Campe, Berlin
2010 KUNSTLEBEN BERLIN, Berlin
2009 Babelsberger Kunstgalerie, Potsdam
2009 KUNSTLEBEN BERLIN, Berlin
2008 Kunst- und Galeriehaus, Bochum
2008 Kunst- und Galeriehaus, Bochum
2007 Kunst- und Galeriehaus, Bochum
2006 Schloß Mainberg, Schonungen
2005 Kunst- und Galeriehaus, Bochum



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