



cover:  
gap - in silence 2009  
photography  
lambdaprint  
76cm x 94cm

precious gaps

nora schöpfer

[www.noraschoepfer.com](http://www.noraschoepfer.com)

connected

Nature is a temple in which living pillars  
Sometimes give voice to confused words;  
Man passes there through forests of symbols  
Which look at him with understanding eyes.

Like prolonged echoes mingling in the distance  
In a deep and tenebrous unity,  
Vast as the dark of night and as the light of day,  
Perfumes, sounds, and colors correspond.

Correspondences, Charles Baudelaire, The Flowers of Evil, (trans. William Aggeler, Fresno, CA: Academy Library Guild, 1954)

In her artistic work, Nora Schöpfer focuses upon connections - the interconnection of accidental and real landscapes, of the empirically observed and the scientifically proven, of micro- and macrocosms, of reason and emotion, of fleeting movements and the presence of the moment, of photography and painting, of computer graphics and drawing...

The artist explores the nature of things in her own way and discovers that structures reveal themselves everywhere.

Sunshine that falls through the foliage of a tree onto the floor of her atelier looks similar to DNS under the electron microscope, and the depiction of a human mammary gland in a medical textbook in its formal structure resembles an agave. She traces the incidence of light through a window on the floor in regular intervals, and in the evening lines are left behind that create a fan-like space.

„Lines open up dimensions“, says Nora Schöpfer. Thus, for instance in the work „free“ (2006), she connects photographed branches that reach into the picture from the left and expressive-abstract gloss painting, which occupies a little over the right half of the picture, with a single, thin felt-tip marker line. It is not certain to the observer wherein the connection between the tree and the gestural painting lies exactly.

The line, however, that brings the two areas together, is firmly in place. Nora Schöpfer sees the connection in the structures bought forth by nature in the branch and in the chance blotches and rivulets of the poured paint. For her, it is a fractal structure that is revealed in both instances.

Large-format mixed-media works such as this, and the works on paper, reminiscent of Asiatic calligraphy, of the past few years are logically connected in their (partial) reductionism with the „Fadenkörper“ (string objects), which the artist has been installing since 2002 in natural settings as well as in exhibit rooms. By means of the lines, that is, the strings, a total illusion is evoked.

The created space is pure imagination.

Nora Schöpfer makes it clear how strongly humans are bound to the material in their perception, and that the idea of a reality is enough to create a spatial entity.

Nora Schöpfer's artistic visualizations arise from a search for analogies, the discovery of connections and integrating lines of thought. The multilayered-ness of these explorations is also reflected in the fact that -- despite the predominance of painting and installations --she does not restrict herself to a single medium.

The central theme that unmistakeably winds its way through the artist's oeuvre is „landscape“ in the widest sense of the word.

Nora Schöpfer allows the alert eye to partake in the dynamic dialogue she holds with Nature in its manifold forms, and surprises with ever new observations and artistic cognitions.

Mag.Ingeborg Erhart

• Ecologically speaking, a landscape is a geographical area that distinguishes itself from other areas by means of its common characteristics. Landscape as a section of the Earth's surface is the basis for human existence, is respectively perceived individually and is in constant, dynamic change. One differentiates between natural landscapes and landscapes moulded by humans. From a psychological standpoint, landscape is a sensory overall impression and is equated with environment. Culturally connected landscapes are called regions (...).

translated from <http://de.wikipedia.org/wiki/Landschaft>



...” two aspects are obvious in the work of Nora Schöpfer: On one side thematically and as well content related: her works are concerned with compression and dissolution, precisely, with the moment in between.

On the other hand it seems to be an interface on a medial layer between photography, painting and vice versa”...

In her work, the moment, through her very personally view on what is happening around her, becomes a poetic dimension in a very originally sense, as the perception of a moment, as an aesthetical and mysterious experience, which is barely presentable.

And it is this `just now being able to capture`, which seems to be interesting to Nora Schöpfer.

There for her pictures are somehow ephemeral and light, also if they are hanging in a material form on the wall.

Nora Schöpfer is locating the secret of the human existence in the moments and gaps of compression and dissolution, in the aesthetic product of a picture and she begins there, where the forms are starting to change again.

When she is speaking about the quality of the intangible moment, it may point out, that this moment is just meeting the sudden fleetingness with an experience of happiness...”...

(Mag. Günther Moschig, art historian and curator, Austria, (exerpt translated from German)

neither different nor separated – self portrait , 255.K Galerie im Andechshof contribution/ group exhibition



## gaps between seconds

Visual ‘investigations’ of timelessness presence are the themes, in the series ‘gaps’ where a relation is being attempt to establish between different moments or ‘gaps between seconds’ and the transition between them as well as an interrelation and even interdependence between now and eternity.

The shift of reality into an intensive moment of ‘unknown now’ is planned through assembling of different time and space layers with different techniques of compositing photography which is related to a process of painting.

Time and space displacement is taken as an anchor in the material as well as in a metaphorical sense. In ‘gaps’, by combining perspectives from different time and space systems and thus superimposing perceptions on each other, I attempt to open up rooms for being present.

Preferred scenes are locations of art exhibitions where perception already can lead directly into an indescribable state of timelessness. The shift of superficial reality into an intensive moment of ‘unknown now’ is planned through an assembling of different time and space layers through different techniques of compositing photography which is related to a process of painting.

The disappearance of a popular identity faces a brilliant quality of the now and shows a contemplative experience, which is beyond any identification and valuation.

The visual dialysis of the apparently compact forms is an additional endeavour to depict the fleeting nature of form and thus to approach the presence of a moment

changing world, 2011, photography, lambdaprint serie 20cmx90cm

Soloexhibition, Galerie Flora, Innsbruck Austria

gap- permanent now,, 2010, Venice, people on beach, acryl on canvas, 75x130cm



contemplation, 2010, compositing photography, lambdaprint, 75x105cm



gap of timelessness, people on Biennale, Venice, 2010, acryl on canvas, 45x60cm



time gap blue 2010 , installation string object, flying paperobjekts, 150cm x40cm x40cm, Galerie Flora , Austria



deepening- 08.09.2010, people in Belem, Lissabon,2010, acryl on canvas, 45x60cm





...neither solid nor constant...

the imagination of a flow from each material into another is leading back to the interdependence between now and eternity.

The series are also focusing on a social and philosophical point of view, which investigates into the possibility of a social affinity through the insight that we are not really different and separated from each other, as it often seems to be in a common way.

This is meant in terms of humans and them and nature.

....neither solid nor constant, 2011, compositing photography,, a 42cm x 19cm



....nothing solid... Ungarische Nationalgalerie, 30.03.2010, 12:17:42, compositing photography, 42cm x19cm



...neither different nor separated..

The imagination of a flow from each material into another is leading back to the interdependence between now and eternity.

The series are also focusing on a social and philosophical point of view, which investigates into the possibility of a social affinity through the insight that we are not really different and separated from each other, as it often seems to be in a common way.

This is meant in terms of humans and them and nature. The shift of reality into a moment of 'unknown now' is operated by compositing different time and space layers and different techniques with photography, related to a process of painting.

In 'gaps', by combining perspectives from different time and space systems and thus superimposing perceptions on each other, I attempt to open up a space for presence





neither different nor separated, sound of presence 3, Carrapateira, Portugal, Lambdaprint, 60cm x87cm

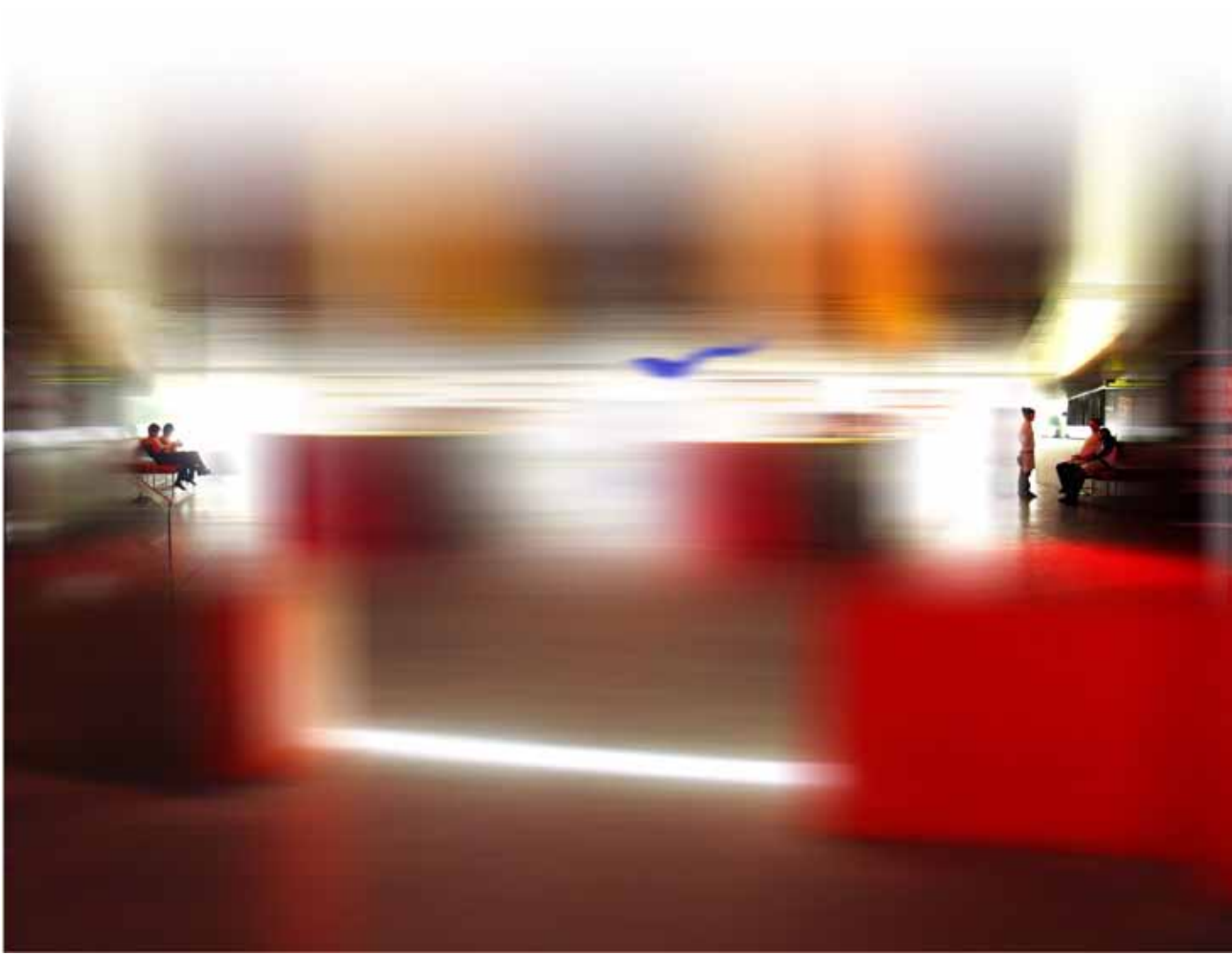


neither different nor separated, sound of presence 1, Varkala India, Lambdaprint, 60cm x87cm





gap of freedom, people in Kerala, India, 2011, acryl on canvas, 40cm x60cm



gap of contemplation, visitors in Museumsquartier, Vienna 2010, compositing photography, 100cm x 130cm



free seconds, 2009, photography, lambdaprint, 60cm x 40cm

gaps between seconds, exhibition Galerie Artdepot, innsbruck, Austria



gap - in between, 2009, compositing photography, Lambdaprint, 70cm x150cm



flow, 2009, videostills, clouds in the sky  
 flow 2009, videoinstallation, 30 min. video, loop, Galerie Artdepot, Innsbruck  
 gap - between seconds,, 2009, compositing  
 photography, Lambdaprint, 53cm x150cm



gap - between seconds,, 2009, compositing photography, Lambdaprint, 53cm x150cm



gap - light and happy, 2009, acryl on canvas, 110cm x130cm gap - inside now, 2009, acryl on canvas, 110cm x 130cm  
gap - light and happy, 2009, acryl on canvas, 110cm x130cm



gap - between spaces 08.10.2008/:15.59.16.02, 2009, acryl on canvas, 110cm x125cm





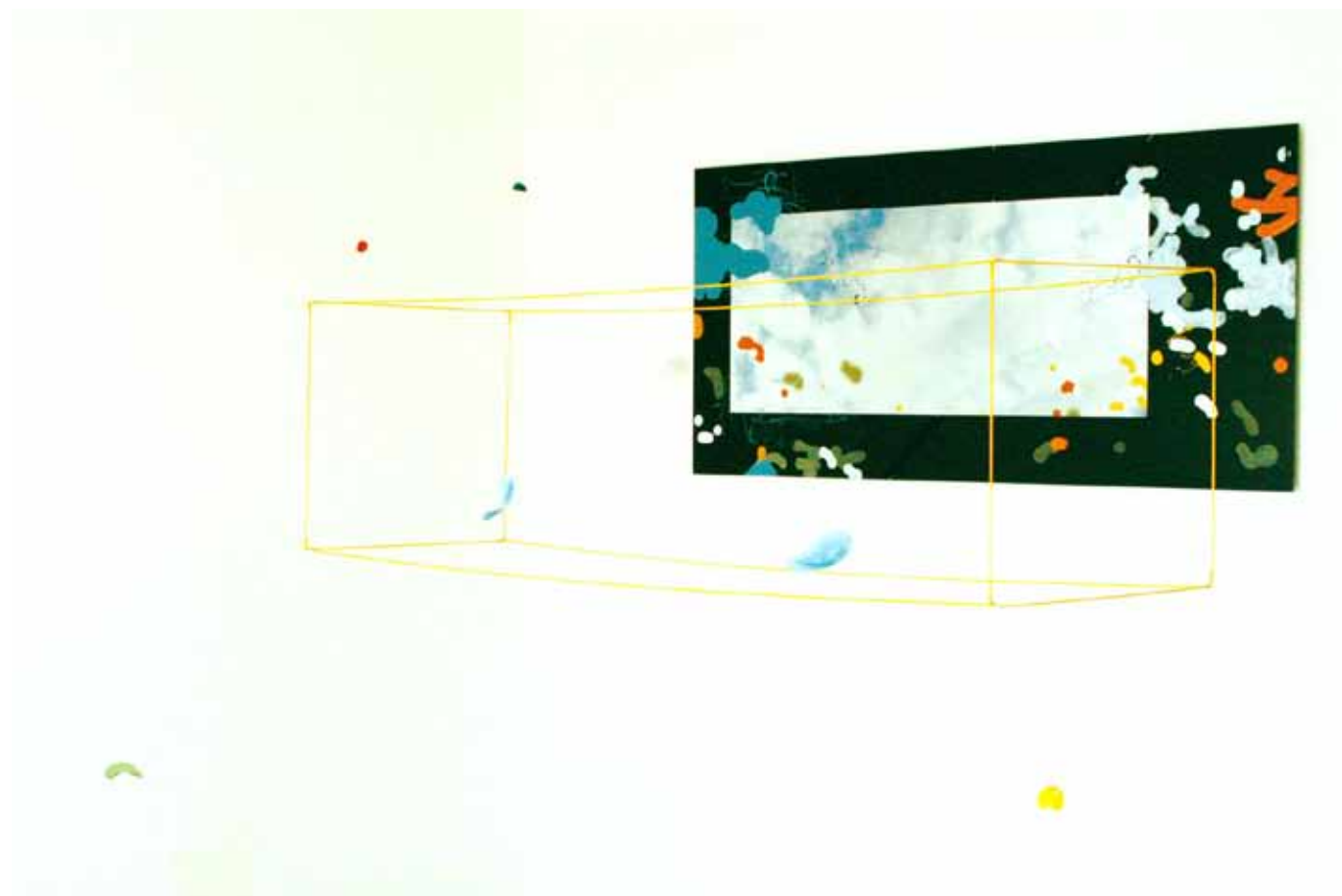
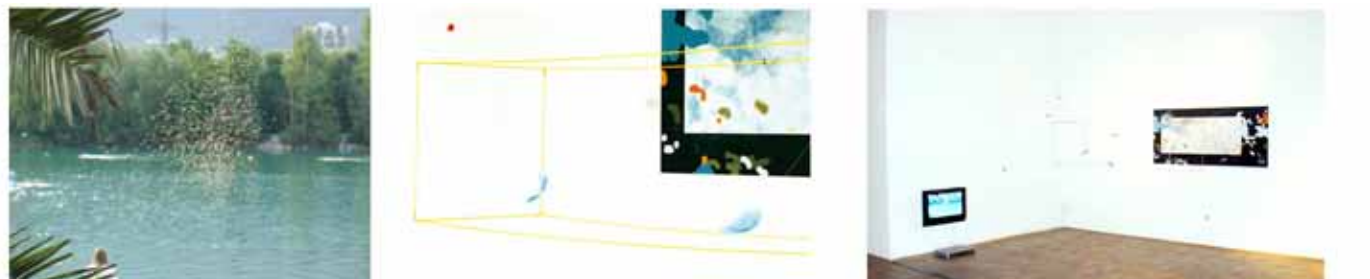
gap - between seconds 06.08.2005/:18.13.38 Venice, 2008 acryl on canvas, 155cm x 200cm

dancing seconds, 2009, Markusplace, Venice compositing photography, Lambdaprint, 114cm x 75cm



gap - between seconds 2 06.08.2005/:18.13.38 Venice, 2009, acryl on canvas, 125cm x 155cm





time gaps - space gaps 2008, installation Künstlerhaus Vienna, string objects, mixed media, paper objects, 300cm x400cm x300cm



swarm 2009, compositing photography, Lambdaprint, 57cm x70cm





Time Spaces – Virtual transparency

I have been installing thread objects since 2002  
- mainly in the open air but also in closed rooms.

Made of threads or ropes suspended in a room or  
between trees, the geometric objects are transparent,  
apparently hovering cubes

They give us the impression of seeing a mere moment  
in time.

In effect however, they are positioned in this  
seemingly natural architectonic exactitude by complex  
interconnections: they take on their actual form  
through their suspension by thin strings from each of  
their corners to stable points on trees or walls.

This transparent physicality to me is also a symbol of  
human perception, a delineation and definition and at  
the same time a dissolution of the same, since the  
illusion of spatiality becomes evident  
in these sculptures.

The enmeshed geometric construct reveals  
the connections and dependencies on exterior support  
and the tension necessary for maintaining its form,  
and in this becomes an analogy to human thought  
and conception and the formative intervention  
into Nature.

The floating, transparent and yet clearly constructed  
appearance touches our perception of Time, Space,  
and Matter.

And so, the geometric void thematizes the illusionary  
nature of matter, its transitory nature

- but through the exact sustime pension between points  
that is prerequisite to the form's very existence, also  
the powerful interdependency and connection  
between systems of reference and the  
relationships themselves  
the question of reality beyond time and space...

... constant activity in the service of realising.  
by realising thoughts into matter we form space.

physically and mentally. the points of reference,  
in this respect, are social norms and  
their developments.

which constructs are erected? by taking into  
consideration needs, social aspects, ecology,  
purposes served, usability, and aesthetics.

(... returning over and over to the same places where  
work is to be done. with working utensils for drawing  
lines, such as scissors and threads. repeatedly I  
encounter gardeners and others in charge,  
all of them doing their jobs.)

... significant and insignificant at once. the driving  
force is the assignment. from inside and out.  
this entails planning, preparing, constructing,  
and restoring.

... without end. ever since there have been humans.  
constructing is a pulling of threads in which  
connections are established, constructions improved  
and polished, until the result is satisfactory.

... a pulling of threads in relation to the most various  
points of reference. something is being done  
in relation to certain conditions, with the help of the  
most various individuals. and so the form evolves.  
from a theoretical point of view this structure appears  
geometric: corners, tangents, parallels, diagonals.

on taking a closer look, though, you make out curves  
and chaotic arrangements. everything within  
space and time still.

... a chaotic component will creep into the construction  
process, or into whater we do, without a logical  
reason or purpose. as in art or when we are dreaming ...  
... when everything is a dream, you can spin the  
threads beyond space and time. and it is worth  
spinning thoughts on that.

to weave nets, fully aware that they spread across  
time and space.

... in infinity, the threads emerge as if from nothing.  
from the void. by interweaving them we create space.

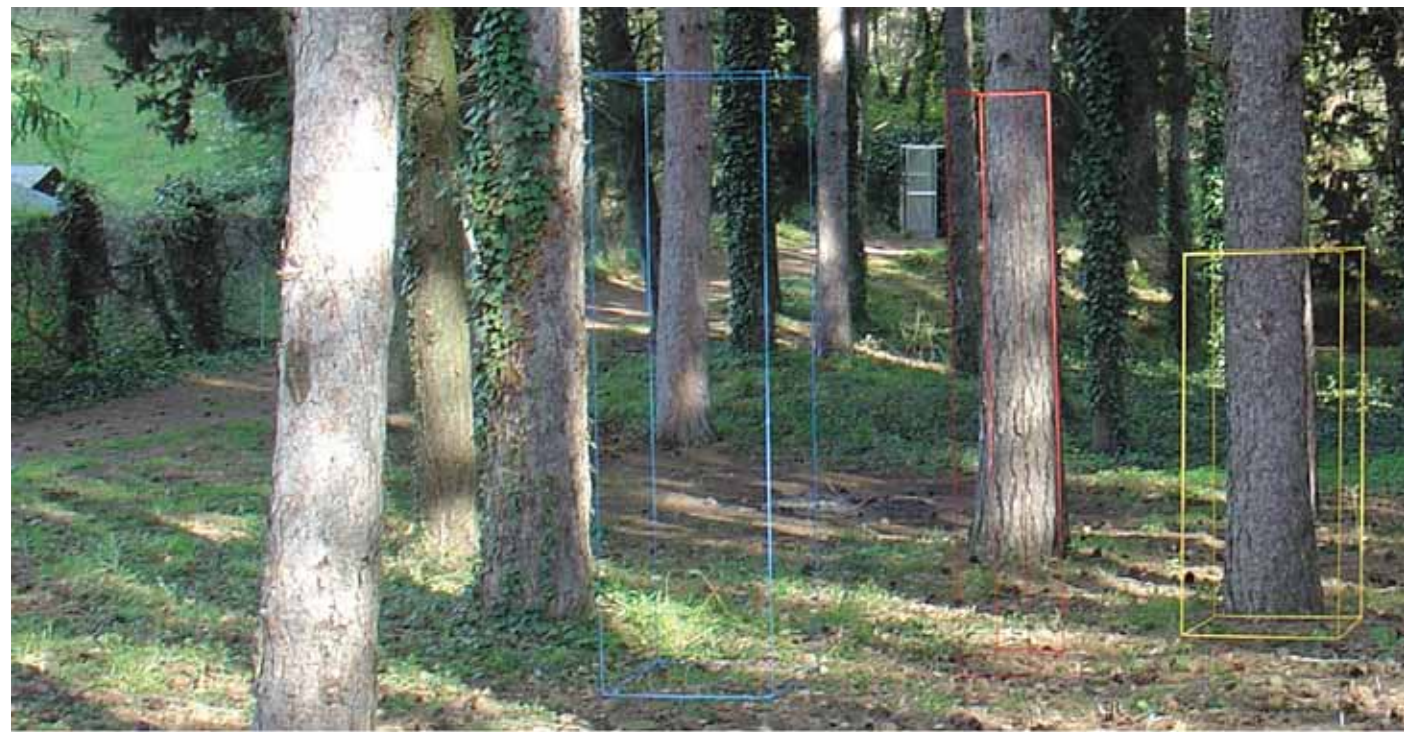
and the distance from one length to the other is time,  
for at some point the sun will go down  
and we will grow tired.

is the meaning the anchor with which we root  
ourselves in time and space?



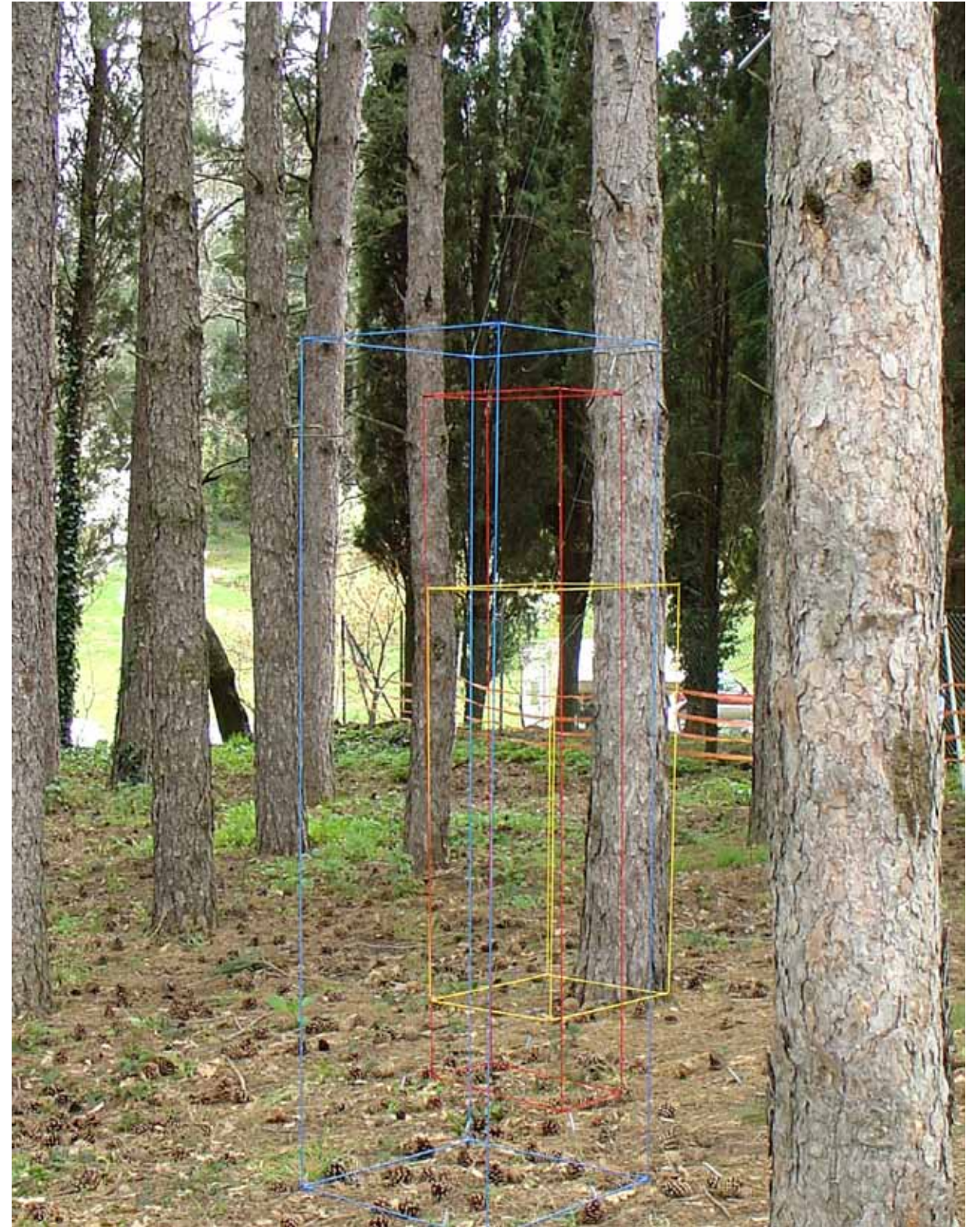
time gaps - space gaps, 2008, installation, string object, international exhibition - aqua mediale Lübben, Germany





time gaps - space gaps, 2008, installation, string object, international exhibition - aqua mediale Lübben, Germany

virtuelle volumen - time spaces 2006, permanent installation, string object, Garden of Daniel Spörri, Seggiano, Italy



virtuelle volumen - time spaces 2006, permanent installation, string object, Garden of Daniel Spörri, Seggiano, Italy





From the beginning, my work has dealt with the phenomenon of different existences being in some way connected.

These visual 'investigations' are taking place, for instance, in 'landschaften' (landscapes) where a relation is being established between structures and patterns taken from a variety of systems that bear certain resemblances, thus shedding some light on a potential interrelation and even interdependence.

The similar shapes of DNA structures, sunlight being reflected, the white crests of waves, the fractal forms in the organic world, such as veins making up the blood circuit, leaves, rivers, lightnings, the organic forms of the human body and vegetable forms ... landscape, to me, is a very wide and multifaceted term. I literally take it as an anchor in the material as well as in a metaphorical sense.

It describes formations and relations, conditions and circumstances that momentarily define themselves through internal and external position, perspective, perception, and also relation to foreground, background, movement and incidence of light.

In 'landschaften', by combining perspectives from different systems, and thus superimposing perceptions on each other, I attempt to open up rooms for thought.

The perceptions of the respective 'layer' are mirrors for the infinity of possible perceptions inherent in the seemingly real. I endeavour to depict the fleeting nature of form and thus to approach the presence of a moment.

The 'threads' also are an important component in the 'landschaften'. They serve to link different layers within the formal as well as regards content. While using manipulated photographs, showing fractal structures appearing like branches, threads are drawn and woven into other levels applied with lacquer or acrylic. At the same time I connect real rooms to simulated structures and movements. The optical interweaving of different frames of reference aims to stimulate mobile perspective

virtuelle volumen - time spaces 2003 - 2006, string objects, space installations



## Biography

1984- 91	University of Applied Arts Vienna, diploma, masterclass by Prof. Oberhuber and Prof. Caramelle	2008	k/haus, ZEITRAUMZEIT, Künstlerhaus Vienna, Austria Kooio, Innsbruck, Austria
1989	award from the Federal Ministry for Education and Arts, „Geist und Form“, Vienna		Gallery Citytower, Minimals, Tiroler Künstlerschaft, Innsbruck, Premierentage, Kunststraße, Innsbruck, A
1991	Membership of the Tiroler Künstlerschaft/ Tyrolien art association, innsbruck		Catalouge Präsentation, Kunstpavillon, Tiroler Künstlerschaft, Innsbruck, A
2010	Az W Photo Award 2010 Public Space, Architekturzentrum, MQ, Vienna		International Ehibition, aquamediale 4, Lübben, Germany
	Permanent installation: `time space- virtuelle volumen`	2007	Kunstpavillon, Memberexhibition, Innsbruck, A
	Garden of Daniel Spörri, Seggiano/ Italy	2006	Garden of Daniel Spörri, Seggiano/ Italy Ca. 1000m2 Tiroler Kunst, Stefan Bidner Kunstraum, Innsb. Bezirkskrankenhaus Hall in Tirol, Solo Exhibition, A
Selected Group and Solo Exhibitions:		2005	Gallery Citytower, Alte Ansichten- Fiktive Landschaften, Innsbruck, A
2012	Liquid Identities International,ArtExpo, Scoletta di San Giovanni Battista e Del SS.Sacramento in Bragora, Venice, Italy	2004	mg-interior, solo exhibition, Innsbruck University Innsbruck, Institute of Art History HTL-Gallery, Innsbruck, solo exhibition
	Strömungen“ Art Award 2012 „Ecology“	2003	Gallery Prisma, Bozen, solo exhibition, Italy mg interior, Innsbruck, Kunsthaus & Galerie 22A, solo exhibition, A
	City of Güstrow, Nomination, Güstrow, Germany	2002	Projektraum/Kunstraum Innsbruck, A Gallery Notburga, Innsbruck, A
	Hidden Cities – International Video art Festival and Photo Exhibition at Koza Visual Culture and Arts Association in Istanbul, Turkey		Kunstpavillon, Freistil, Member Exhibition, Innsbruck,A
	kunStart 12, biennale art fair for emerging contemporary art, (kooio, forum for art and communication), Bozen Italy		Gallery Schmidt, Reith im Alpachtal, Tirol, A
	`An der Schwelle- 10 Positions`, Collection Institute of History of Art, University, Arthothek of the Ministry of culture, Science and Education, Austria	2001	Fine Art Department der Universität, New Orleans, USA Feldarbeit/a piece of universe I Fortsetzung Kurpark Igls/Tyrol, 39 Dada, Soho Ottakring, Vienna, A
2011	Gallery Thomas Flora, Zwischen- Zeit- Räume, solo exhibition, Innsbruck, A	2000	University Innsbruck, Institute of Art History A Feldarbeit / a piece of universe Kurpark Igls/Tyrol, A
	Kleines Raritätenkabinett of artists of the Garden of Daniel Spörri, EAT ART & ABART, Kunststaulager Daniel Spörri, Hadersdorf am Kamp, A	1995	Gallery Notburga, Innsbruck Kunstpavillon/ Member Exhibition, Innsbruck Gallery im Seehof, Innsbruck
2010	Az W Photo Award 2010 Public Space, award, Center of Architecture, MQ, Vienna, A	1998	Gallery in Citytower, Innsbruck, solo exhibition, A Galerie im Grillhof, Vill/Tirol, solo exhibition, A
	flat1, sizzling, Wien, Austria	1993	Gallery im Andechshof, Innsbruck, Solo Exhibition, A HTL- Galerie, Innsbruck, A
2009	artdepot , galerie, nora schöpfer - heidrun widmoser, Innsbruck, A		Project Zielhaus, Igls/Tyrol, A Büchsenhausen, x2 clon, Innsbruck
	Kunstraum, Innsbruck, The house is on fire, but the show must go on, A	1992	Fennerkaserne, Innsbruck, „Räume“, A Gallery in Andechshof, Innsbruck, solo exhibition, A
	Theologische Fakultät, gaps – between seconds, colo exhibition, University Innsbruck, A	1989	Wienedig/ Messehalle, Vienna, A
		1962	born in Innsbruck

virtuelle volumen - time spaces 2003 - 2008, string objects, space installation