





cover:  
same time - same space  
2013, photography,  
70cm x 93,5cm

surroundings 2013  
installation, SALON d'Artiste, Tiroler K nstlerschaft  
string object, videos, flowers -trash objects, acryl



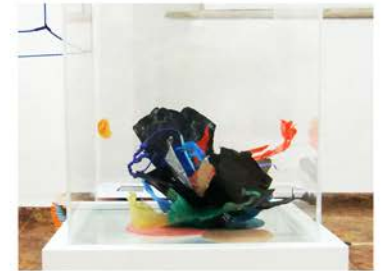
“[...] two aspects are obvious in the work of Nora Sch pfer: on one side, thematically and as well content related, her artworks are dealing with compression and dissolution, precisely with the moment in between. On the other hand, it seems to be an interface on a medial layer between photography, painting 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 aesthetic and mysterious experience which is barely presentable.

In addition, it is this ‘just now being able to capture’, which seems to be interesting for Nora Sch pfer. Somehow, her pictures are ephemeral and light if they are hanging in a material form on the wall. Nora Sch pfer 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. G nther Moschig, art historian and curator from Austria.



flowers 1, 2 2013  
trashobjects



Since some years, Nora Schöpfer has been working on several series, with names such as 'neither different nor separated', 'precious gaps', 'neither solid nor constant', which are a part of the work gaps between seconds. Visual investigation of timelessness presence and a view of interconnection between existences are the themes in the work, which are approaching splits of moments with a taste of fluid boundaries, seen in a material way as well as related to a concept of identity. 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 different and separated from each other, as it often seems to be in a common way. This is meant in terms of humans, them, and nature.

Compositing different time and space layers and different techniques with photography, related to a process of painting, operate the shift of reality into a moment of 'unknown' now.

Preferred scenes are locations where people are gathering in groups like public squares, places of art exhibitions and famous cultural places where a natural kind of perception situational already may lead into an indescribable state of timelessness.

With the disappearance of a specific identity, achieved through formal overlays up to anonymous images, the intention of the artist is to face a precious quality of the now, beyond any identification and valuation of something known.

Dealing with a paradox, Nora Schöpfer aspires to depict the fleeting nature of form and thus to approach the presence of a moment



videoloops, wind, water



surroundings 2013  
installation, SALON d'Artiste, Tiroler K nstlerschaft  
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precious gaps 2013  
acryl on canvas  
110cmx130cm



same time – same space  
Interdependent systems

We move as systems in systems, which in turn characterize and influence each other and thus are standing in a continuously process of change and interdependence. We too, change constantly through this interactions and contribute in this way new impulses to the systems, although if they are very small, something new get started. Therefore, nothing is constant and our perspectives, attitudes and our actions are merely a transient participation of flowing moments.

Possibly even space- and time-references are not as separated as we believe. Eventually the fellow being is a part of us, perhaps there are much more synchronicities and units as we assume. Possibly individual systems just split up in constructions of a unit quality, and the friction within is a resistance towards the simplicity in the diversity. The work deals with dissolving a concept of separation between individuals and as well between systems through formal superpositions of various levels from different systems.

As well, space and time references meld in form and substance.

The realization of this idea takes place through a digital collage of photographic sequences and drawn graphic structures, which shape a picture and represent a cumulative experience, without a chronological order or any logical organization. The multiple superimpositions create a convergent rushing, shimmering and blurring and some chaos-like cluster, generating new arrangements at the same time. The coordinates of history, space, form, time and different systems, like nature, landscape, human, body, scientific, technics, private space, public space, art market, leisure world and everyday world, economy and social hierarchies consolidate into a buzzing conglomerate, which itself is again a harmonious arrangement.

The cross system mixture recurs by using graphic techniques, digital graphics and photography, which are not dissociate from each other.





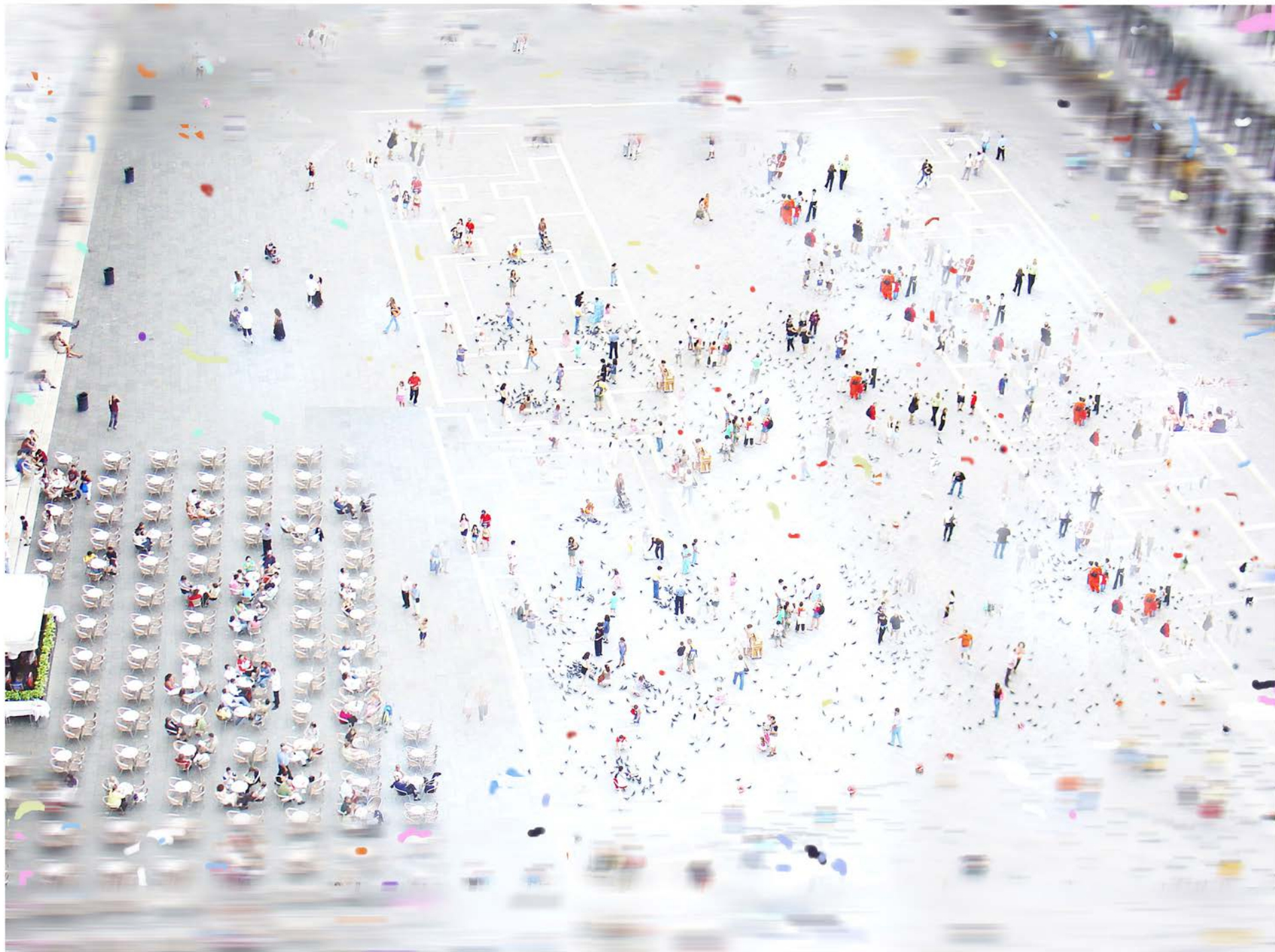
same time  
- same space 2  
2013 photography  
70 cm x 93,5 cm



same time - same space 2, 2013 photography, 70cm x 93,5cm



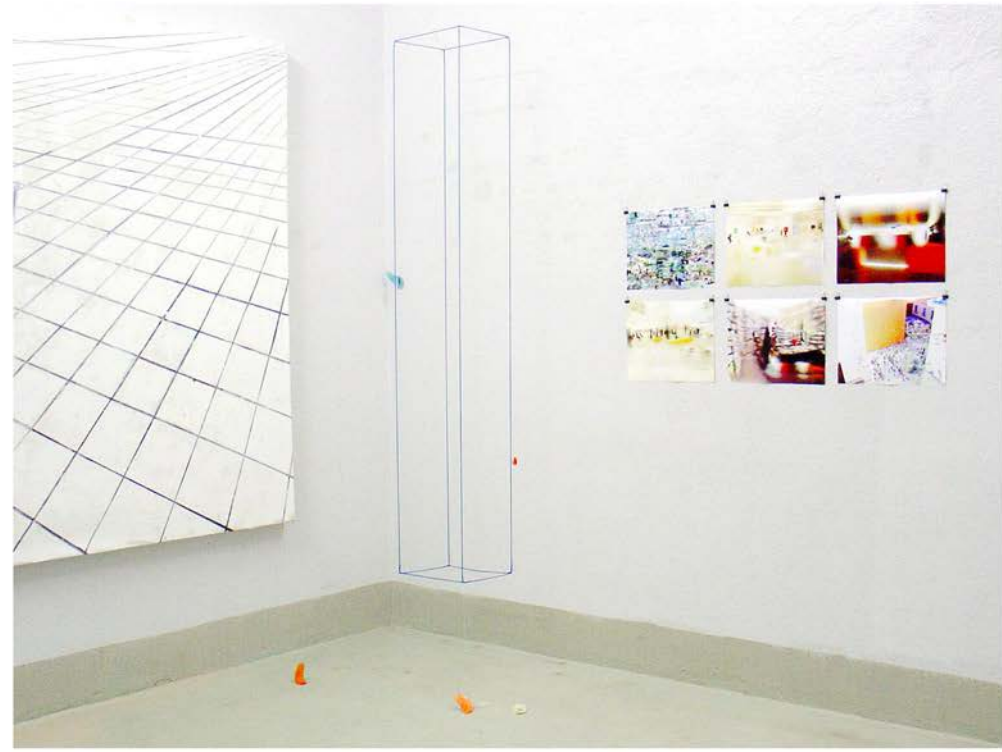
contemplation 2011, photography, 70cm x 88cm



dancing seconds-  
neither different  
nor separated,  
San Marco,  
Venice, Italy,  
photography  
70cmx93,5cm



string object, aquamediale 4, international artfestival, Lübben, Germany 2008



gap of contemplation, installation, string object, flat, Vienna, austria 2010



String objects

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 suspension 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 the question of adhering to 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 whatever 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?



CV selection of exhibitions in Europe and USA:

- 2013 crux- the symbol of the cross, Diözesanmuseum in the Hofburg Brixen, Italy  
Liquid Borders – International art festival of photography, video art and installation international ArtExpo, in Bari (Italy)  
precious gaps', 'Österreichische Szene', Im Esslokal, Ausstellungshaus Daniel Spoerri, Hadersdorf am Kamp, Austria  
Salon d' Artistes, 'precious gaps', Studio, Innsbruck, Austria
- 2012 255K. 20 Jahre Galerie im Andechshof, Innsbruck Austria  
Premierentage, HTL Galerie,  
Galerie Unterlechner, Schwaz, Austria  
kooio, Forum for art and communication, Innsbruck, Austria  
Liquid Identities International, ArtExpo, Scoletta di San Giovanni Battista e Del SS.Sacramento in Bragora - Venice, Italy  
Strömungen' Art Award 2012 „Ecology“ City of Güstrow, Nomination  
Städtische Galerie Wollhalle, Barlachstadt Güstrow, Germany  
Hidden Cities – International Video art Festival and Photo Exhibition at Koza Visual Culture and Arts Association in Istanbul, Turkey  
kunStart 12, biennale art fair for emerging contemporary art, (kooio, forum for art and communication), Bozen Italy  
An der Schwelle- 10 Positions', Collection Institute of History of Art, University, Arthothek of the Ministry of culture, Science and Education, Austria
- 2011 outofbox Award, Nomination, Innsbruck  
Galerie Thomas Flora, Zwischen- Zeit- Räume, solo exhibition, Innsbruck, Austria  
Kleines Raritätenkabinett, Artists of Giardino, Italy EAT ART & ABART, Austria  
Kunststaulager Daniel Spoerri, Hadersdorf am Kamp, Austria
- 2010 Az W Photo Award 2010 Public Space, Architekturzentrum, AZW, MQ, Vienna  
flat1, sizzling, Vienna, Austria
- 2009 artdepot „ nora schöpfer - heidrun widmoser, Innsbruck, Austria  
Kunstraum, The house is on fire, but the show must go on, Innsbruck, Austria  
Theologische Fakultät, gaps – between seconds, solo exhibition, Universität Innsbruck
- 2008 k/haus, ZEITRAUMZEIT, Künstlerhaus Vienna  
Internationale Ausstellung aquamediale 4, Lübben, Germany
- 2006 Garden of Daniel Spoerri, Seggiano/ Italy
- 2004 University Innsbruck, faculty of art history, Innsbruck, Austria
- 2003 Galerie Prisma, solo exhibition, Bolzano, Italy,
- 2002 Projektraum/Kunstraum Innsbruck, Austria  
Fine Art Department, University of New Orleans, United States of America
- 2001 39 Dada, Soho Ottakring, Vienna, Austria
- 2000 University Innsbruck, faculty of art history, Innsbruck, Austria
- 2001 39 Dada, Soho Ottakring, Vienna, Austria
- 2000 Universität Innsbruck, faculty of art history, Innsbruck, Austria
- 1995 Galerie im Stadtturm, Innsbruck, Solo Exhibition/Austria  
Galerie im Andechshof, Innsbruck/ Soloexhibition/ Austria  
Galerie im Andechshof, Innsbruck, Solo Exhibition/ Innsbruck/ Austria
- 1989 Art Award from the Federal Ministry for Education and Arts, „Geist und Form“, Vienna,
- 1962 born in Innsbruck, Austria

Awards:

- 1984 University of Applied Arts, Vienna, studied with Oswald Oberhuber and Ernst Caramelle  
1989 Art Award from the Federal Ministry for Education and Arts, „Geist und Form“  
1991 Diploma  
Membership of the Tiroler Künstlerschaft/ Tyroliens art association
- 2010 Az W Photo Award 2010 Public Space, Auszeichnung, Architekturzentrum, MQ, Wien
- 2011 outofbox Award, Nomination, Innsbruck
- 2012 Strömungen' Art Award 2012 „Ecology“ City of Güstrow, Nomination, Germany

Permanent installation:

'time space- virtuelle volumen' Garden of Daniel Spoerri, Seggiano/ Italy

Impressum: Nora Schöpfer  
Texts: Mag. Günther Moschig, Nora Schöpfer  
Copyright: Nora Schöpfer  
office@noraschoepfer.com  
www.noraschoepfer.com

