

NORA KAPFER

24 SEP – 27 NOV 2022

For her first solo institutional exhibition, Nora Kapfer presents a series of new paintings accompanied by a selection of recent works created between 2017 and 2022. Kapfer's experimental approach to the pictorial surface draws on a knowledge of painting and its history to deploy a body of work that sits between abstraction and expression, pop art and feminism. The exhibition enables us to apprehend the evolution of a practice through the use of motifs and materials that has gradually come to amplify the force of her individual visual language always in transition.

The exhibition is punctuated repeatedly with the oleander flower, which's form suggests dynamic impulsion. The paintings *Untitled (Salami)* (2017) and *Untitled (Salami II)* (2017) refer back to an initial phase of work in which Kapfer constrained herself to a technique using a monochromatic base of bitumen and Japanese cut paper, applied and sometimes removed, to transfer generic symbols. This nocturnal condition, enabled her to conceive of the virtual emergence of painting at the limits of the nature-culture nexus. This founding moment made way for the gradual exploration of a multitude of techniques. While some works are composed on wood panels that allow her to introduce scraping and the raw inscription of signs into the wet paint, the use of oil and canvas leave more room for the expression of the brush stroke.

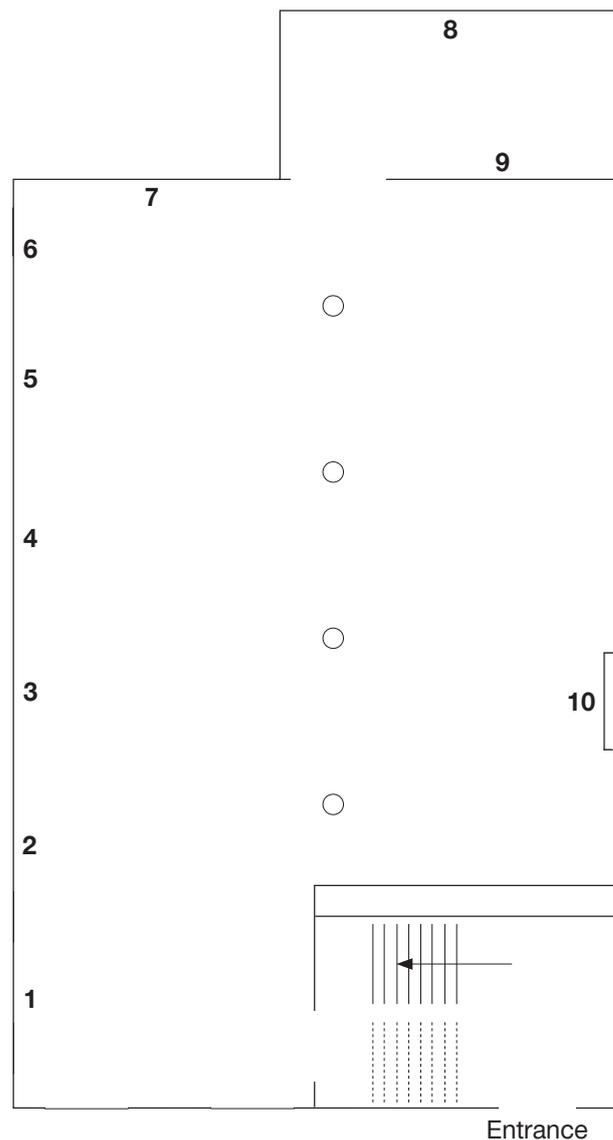
In the new large canvases *Pythia I*, *Pythia II*, *Pensées perdues* (2022), colours and textures flirt with layout grids, accentuating and revitalizing the cadence of floral motifs, recalling a decorative genealogy, the composition of the bouquet and also Warhol's silkscreened flowers. The perception of form and content creates endless tensions: the historicity of modern painting faces down a timeless and symbolic force; an abstract synthesis arrests feminist narratives of the ornamental and of code. The material contingencies of the medium come to nourish impatient psychic germinations. Abstraction, brush strokes, symbol and materiality are just so many notions transformed in the laborious joy of the act of painting.

The exhibition in Friart has an affirmative form; the artist choosing to open up a whole section of space such that the windows of the industrial building face the long main wall on which a rhythmic sequence is composed, accentuating formal interplays. Reinforcing the idea of composition in and between the works, this sequence can be embraced by the eyes as a whole, consumed successively or taken in in detail. Influenced by the scansion of the architecture, painting here offers us a reflection on the impact of technical rationalities on the incarnated gaze. The to-ing and fro-ing of the attendant body is held at the crossroads of two incompatible capabilities: a rational synthesis and a contemplative vertigo. In exploring the relationship between process and image, Kapfer's painting gives itself the task of the quest for the contemporary sublime, making tangible, in the synthetic ideal of painting, an imaginary structure, a vision of code.

The publication of the exhibition will be launched on Saturday, November 26.

Nora Kapfer (*1984) lives and works in Berlin. Among her recent exhibitions *Les beaux jours*, C L E A R I N G, Brussels (2022); *Identität nicht nachgewiesen*, Bundeskunsthalle Bonn (2022); *Recent Paintings*, Édouard Montassut, Paris (2021); *PARTS*, The Wig, Berlin (2021); *Come a Time*, Galerie Lars Friedrich, Berlin (2020); *A Home is not a House* and *A House is not a Home*, Kunsthalle Friart Fribourg (2019); *Celluloid Brush*, Etablissement d'en face, Brussels (2018); *Half a zip. Half a pow*, Nousmoules, Vienna (2018); *New Tar*, WIELS Contemporary Art Centre, Brussels (2017). Nora Kapfer is represented by Galerie Lars Friedrich and Édouard Montassut (Paris).

- 1 *Untitled*
2022
30 × 24 cm
Oil, paper aluminium glitter on wood
Courtesy the artist and Lars Friedrich, Berlin
- 2 *Küriss*
2018
160 × 150 cm
Bitumen, paper and vinyl on wood
Private collection, Marseille
- 3 *Pythia I*
2022
150 × 144 cm
Gouache, acrylic and oil on linen
Courtesy the artist and Édouard Montassut, Paris
- 4 *Dein Herz/Dein Garten*
2022
180 × 190 cm
Oil and fabric on linen
Courtesy the artist
- 5 *Untitled (Salami II)*
2017
60 × 62.5 cm
Bitumen and paper on wood
Courtesy the artist and Lars Friedrich, Berlin
- 6 *Pythia II*
2022
150 × 144 cm
Gouache and oil on linen
Courtesy the artist and Lars Friedrich, Berlin
- 7 *Untitled*
2022
30 × 24 cm
Gouache, oil and paper on wood
Courtesy the artist and Édouard Montassut, Paris
- 8 *Untitled (Salami)*
2017
60.5 × 58.7 cm
Bitumen and paper on wood
Private collection, Marseille
- 9 *Pensées perdues*
2022
160 × 153.5 cm
Gouache, acrylic and oil on linen
Courtesy the artist
- 10 *Untitled (Oleander III)*
2021
65 × 54 cm
Oil, bitumen, paper on wood
Private collection



Events

- 8 OCT 20:00 Visite des Ami-e-s (Fr/De)
21:00 Concert de Secrétariat (free art jazz)
- 5 NOV 18:00 Présentation du livre de Monika Emmanuelle Kazi *La cour des grands* (Fr)
Conversation avec l'auteur Cédric Fauq (commissaire en chef, CAPC Bordeaux)
- 7-11 NOV *Le jeu dans l'art contemporain*, Festival Culture & École 2022 BCF (Fr/De)
- 26 NOV *After Nature*, Workshop Aesthetics & Critique V (En)
in collaboration with the Department of Philosophy of the University of Fribourg
- Nora Kapfer book launch
Talk by Sabeth Buchmann (Art historian and critic, Academy of Fine Arts, Vienna)

Commented tours, mediation and school visits

Registration and request for information by e-mail to mediation@friart.ch or by phone 026 323 23 51
Program developed by Fanny Delarze (Kollektiv Ortie)

Kunsthalle Friart Fribourg

Nicolas Brulhart, Estelle Negro, Sacha Rappo, Julie Folly, Nicolas Horvath, Pierrick Brégeon/Eurostandard
Fabian Stücheli, Anne Sudan, Jörg Bosshard, Pierre Berset, Alexis Rüeger, Anja Delz, Jack Sims, Atelier 48
Clémence de Weck, les Ami-e-s de Friart, Conceição Silva Carvalho, Teresa de Sousa Celestino-Cardoso

The artist would like to thank

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Translation: Jack Sims

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