



ONLINE PORTFOLIO REVIEW 2020

presented by Aarhus Billedkunstcenter / Aarhus Center for Visual Art



Sarah Schorr

www.sarahschorr.com

Sarah Schorr is an American photographic artist, researcher, and educator. A captivation with light, water, and modes of embodied contemplation runs through her work.



Schorr's work has been widely exhibited with solo shows at esteemed spaces such as Yancey Richardson Gallery and Scalo Project Space in New York, NY. Her photographic art has been selected for juried group exhibitions by notable curators such as Elizabeth Avedon and Paula Tognarelli. Most recently, Schorr's image *ebbtide* received the director's prize at the Griffin Museum of Photography in Winchester, MA which will result in an exhibition and catalogue. In 2020, Schorr's work was honored by the Julia Margaret Cameron Award for women photographers in the category of nude (first prize) as part of an exhibition at the Foton-ostrium Gallery in Barcelona, Spain. Schorr enjoys collaborating with other artists, writers, and researchers. Her artist catalogue, "Borrowed Glitter," is accompanied by an essay from author and national book award finalist Phyllis Rose. Since earning her PhD, Schorr's own research has been published in collected books and journals. She recently received a grant from the Arts Council in Denmark to publish a catalogue of her current work, "The Color of Water," with an essay by Danish Philosopher Anne Marie Kragh Pahuus to accompany a March (2021) solo show of her work at Galleri Image in Aarhus, Denmark and a forthcoming (2022) solo show at the Northern Photographic Centre in Oulu, Finland.

Teaching and service galvanize Sarah Schorr's work. She led photography workshops focused on social change in conjunction with exhibitions in Nepal. She founded a public art education program, the Bereavement Project, in partnership with Hospice of Central PA and Hospice of the North Shore. In 2011, Schorr was awarded a three year fellowship from the Danish Council for Independent Research to expand her work with photography and hospice. Since this time, she has developed and taught courses on photography, social media, and making media at Aarhus University in Denmark. Schorr received her BA in English Literature from Wesleyan University, her MFA in Photography, Video, and Related Media from the School of Visual Arts and her PhD in media studies at Aarhus University with a dissertation entitled, "Social Photography: Photographic Practices in the Context of Social Media". She was selected for a (forthcoming) Terra Foundation fellowship and residency in Giverny, France for 2021. Sarah currently lives in Denmark where she lives, works (and swims).

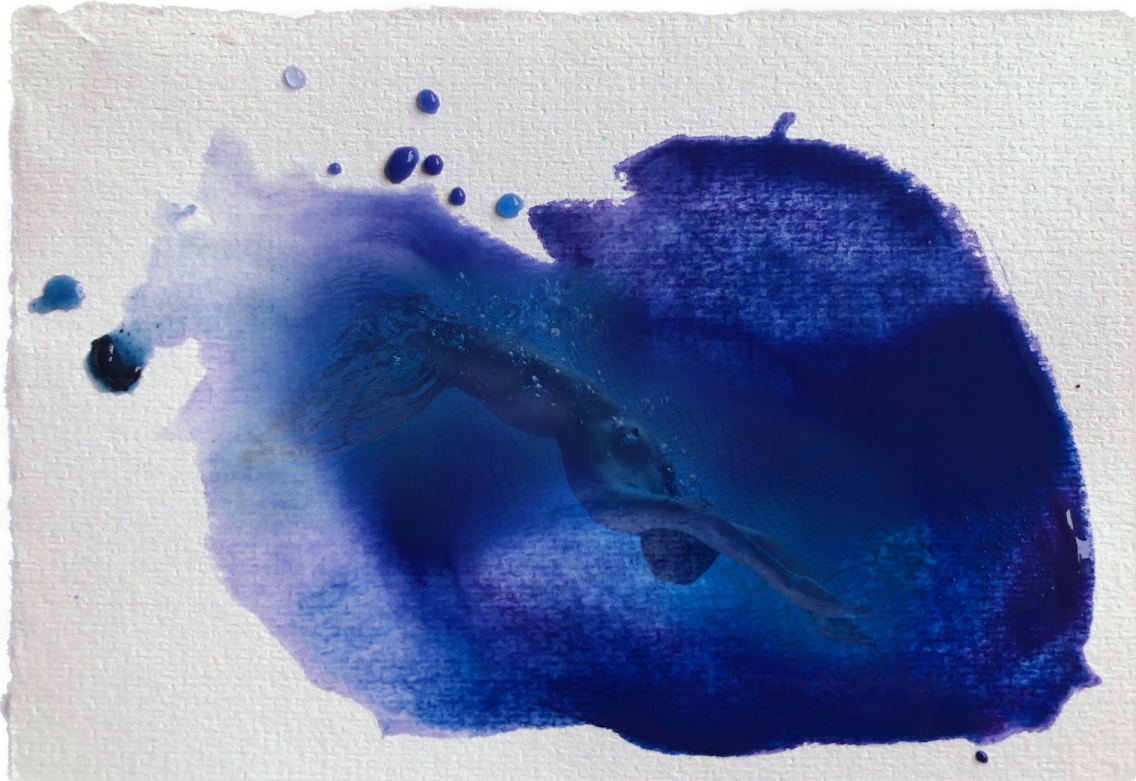
twilight: ephemeral metallics by sarah schorr



abyss, digital composite archival pigment print, 2020 sarah schorr

METALLICS .					
Nº	Names .	Colours .	ANIMAL .	VEGETABLE .	MINERAL .
1	8pm, sky; texas		wolf's eye	maiz azul	azurite
2	march crocus		emperor butterfly	eggplant (listada de gandia)	mood ring (warm)
3	dusk tide		sea snail (janthina janthina)	coral weed	sugillite tumbled stone
4	late day eyes		little blue heron	mycena interrupta	lapis lazuli (rough)
5	twilight eyes		poison dart frog	legacy (blueberry)	apatite (raw)
6	storm eyes		male jay feather	brightwell (blueberry)	light blue barite
7	gray streak		african elephant	powderblue (blueberry)	tin foil
8	stretch marks		dragon fly wing	pink popcorn (blueberry)	sun through rhodochrosite

metallic skies, digital composite archival pigment print, 2020 sarah schorr



love in mine, digital composite archival pigment print, 2020 sarah schorr

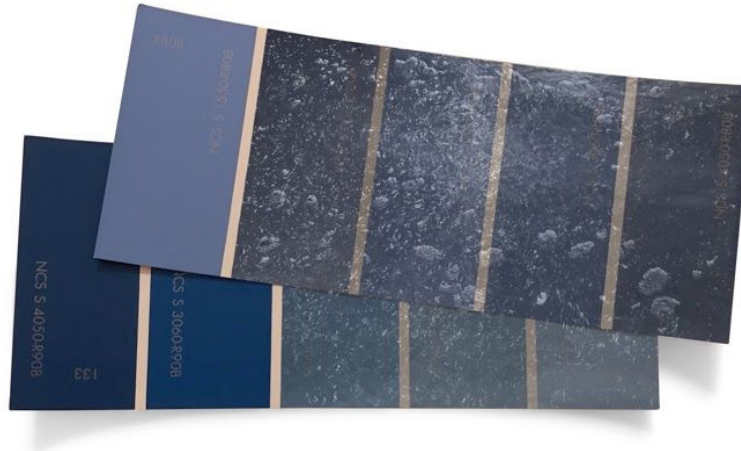
during dusk and dawn, the color flux extends into the range of metallic and iridescent. along the coast, the angle of illumination shifts rapidly. colors stimulate mood. the images in this portfolio are named after fragments of poems and songs; textual memories connect the golds, silvers, and opals of scattered light. ephemeral metallics.

in 1744, abraham gottlob werner first published his nomenclature where he organized colors around minerals to make a "standard." in 1814, scottish flower painter patrick symeby built on werner's work to include the animal and plant world. through extending these charts to include metallics, i reimagine the colors of twilight and open the grid to the infinite task of charting the fluctuations of emotion in color. the question becomes: how does the heart tint the lens and complicate the standard?

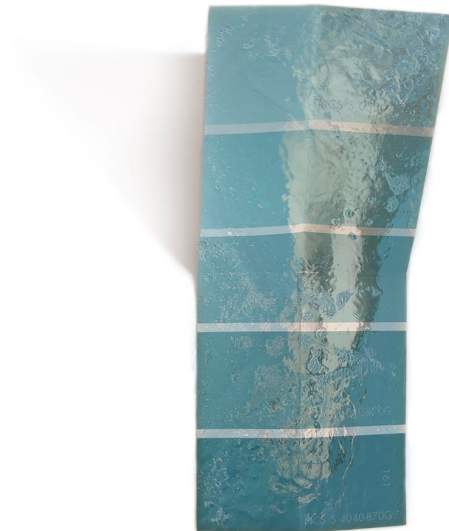
through photographing paint drying (yes, literally, paint drying), i invite the eye into the impermanence of the materials. recording the pigment of paint curling within the water, i depict liquid as it bleeds into the fiber of paper. these drops of paint are transforming; the instruments of capture are evolving.

sarah schorr, aarhus, denmark 2020

the color of water: tides by sarah schorr



(breathing underwater) harmonic analysis of a tide, digital composite archival pigment print, © 2020 sarah schorr



ebb tide, digital composite archival pigment print, © 2020 sarah schorr



Vanishing tide, digital composite archival pigment print, © 2020 sarah schorr

This project is an investigation of one of our life sustaining elements: water. What is the color of water? The answer is part science and part emotion; the answer is elusive and shifting. Through the dual processes of examining gradations of color and gradations of emotion, Schorr follows the ephemeral refractions of light, mood, and tide in water.

ebb tide [eb tahyd]

a falling tide. descending through loss, fluttering in a space between high and low water.

vanishing tide [van-ish-ing tahyd]

as high and low tides melt together, the soul and water become one.

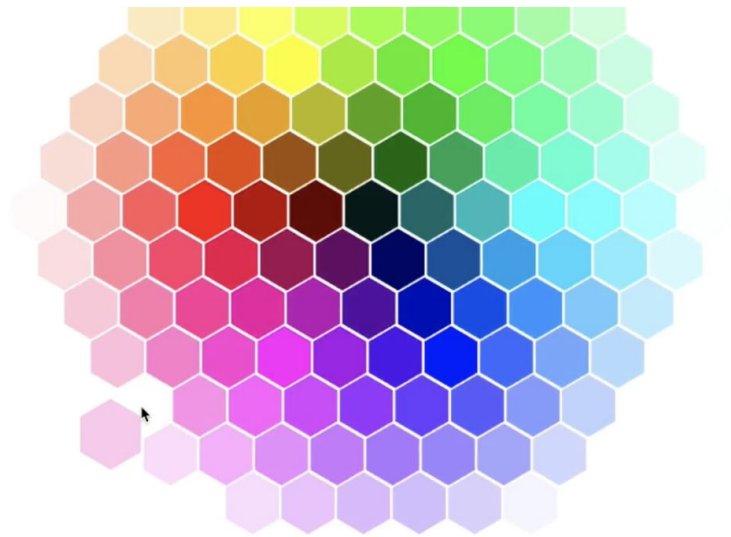
harmonic analysis [hahr-mon-ik uh-nal-uh-sis] **of tide**

A mathematical equation of sun and moon. What is color when the sun and moon are replaced by a number of hypothetical tide-producing bodies?

***Water(Color÷Code)*, Interactive Performance** by Sarah Schorr, Gabriel Pereira, and Carlos de Oliveira

prototype demo:

<https://drive.google.com/file/d/1H7Pr-yYUfkZ3Yn-L08ZbYFAFE1wL5YC6/view?usp=sharing>

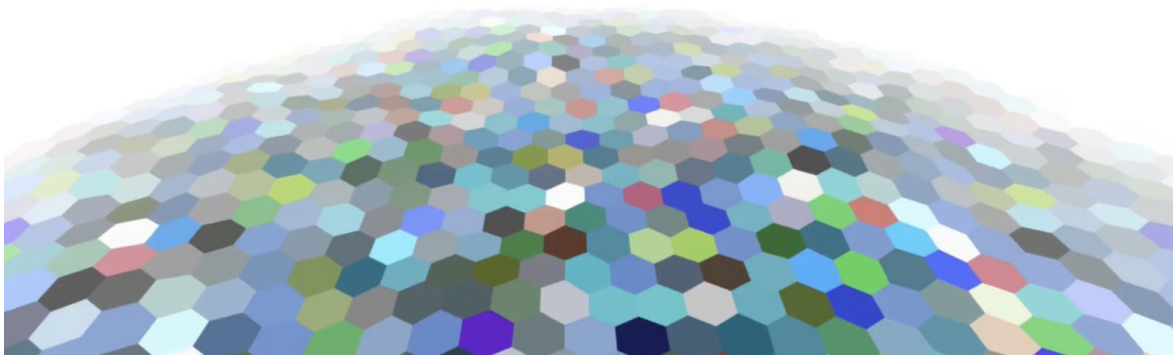


still from the interactive piece ***Water(Color÷Code)*** © 2020 Sarah Schorr, Gabriel Pereira, and Carlos de Oliveira

pull out the most important color



still from the interactive piece ***Water(Color÷Code)*** © 2020 Sarah Schorr, Gabriel Pereira, and Carlos de Oliveira



still from the interactive piece *Water(Color÷Code)* © 2020 Sarah Schorr, Gabriel Pereira, and Carlos de Oliveira

Sarah Schorr, Gabriel Pereira, and Carlos de Oliveira have developed an interactive piece that will show over a three day period at an outdoor performance venue (TBD). The performance investigates the subjective nature of color, the permeability of images and our subtle acceptance of the pervasive digitization of our experiences. The installation draws on an existing data cache of Schorr's water images that will be supplemented by image donations from the public. Schorr's images are preloaded with both her selection of each image's "dominant color" as well as an algorithmically chosen selection. The computer generates an image of the human selected colors that then shifts to the digitally selected colors. The shifting array of colors and patterns are projected into water. The public is invited to donate images, select colors and view the results as their anonymized data supplements the aggregated colors and complexity of the projected image.



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EDUCATION

2017 PhD in media studies with a concentration in photography theory, Aarhus University, Aarhus, DK
2005 MFA in photo, video and related media, Chairman's Honors, School of Visual Arts, NY, US
1999 BA in English literature, Wesleyan University, CT, US

SELECTED EXHIBITIONS/ARTIST TALKS

- The Color of Water (solo show), Northern Photographic Centre, Oulu, FI (2022 forthcoming)
- The Color of Water (solo show), The Griffin Museum of Photography, Winchester, US (2021 forthcoming)
- The Color of Water (solo show), Galleri Image, Aarhus, DK (2021 forthcoming)
- The Color of Water, Grand Central Station, New York, US (2020 forthcoming)
- Portraits, The Center for Fine Art Photography (2020)
- 26th Annual Juried, Griffin Museum (2020)
- Liquid, Praxis Gallery & Arts Center, Minneapolis, US (2020)
- Corona: It's All About the Light (online) Griffin Museum of Photography, Winchester, US (2020)
- JMC Awards for Women Photographers Show, Fofonstrum Gallery, Barcelona, Spain (2020)
- The Color of Water (solo show), Countee Cullen Library, New York, US (2020)
- Fluid Boundaries (solo show), Hospice Søholm, Viby, DK (2019)
- Water, PhotoPlace Gallery, Middlebury, US 2019
- Screenshooting Impermanence (artist talk), Moesgaard Museum, Højbjerg, DK 2019
- Fluid Boundaries (solo show), Rådhuset, Aarhus, DK 2019
- Desire and the Automated Image, Galleri Image, Aarhus, DK 2019
- Fluid Boundaries (solo show), Vandrehallen Aarhus University, Aarhus, DK 2018
- Screenshooting (artist talk), RIXC Art Science Festival, Riga, LV 2017
- Museum of Random Memory (workshop/installation), Museu del Disseny, Barcelona, ES 2017
- Museum of Random Memory (workshop/installation), Counterplay Festival DOKK1, Aarhus, DK 2017
- Museum of Random Memory (workshop/installation), Counterplay Festival DOKK1, Aarhus, DK 2016
- Visualizing Digital Methodologies (workshop), Harvard Innovation Center, Cambridge, US 2015
- Sophie in Nepal (solo show), Mithala Yain Gallery, Kathmandu, NP 2013
- Visual Methods, Visual Culture (workshop), Aarhus University, Aarhus, DK 2012
- Death, Materiality, and Time (installation), Museum of Cultural History, Oslo, NO 2012
- Social Photography (paper), The Transformative Museum, Roskilde, DK 2012
- 29 x 29, Bruce Silverstein Gallery, New York, US 2012
- Transformer (solo show), Yancey Richardson Gallery*, New York, US 2007
- Steel Butterflies (solo show), Gallery 9, Kathmandu, NP 2006
- Borrowed Glitter (MFA show), SVA Gallery, New York, US 2005
- Starlets (solo show), Scalo Project Space, New York, US 2004

NOTABLE AWARDS AND FELLOWSHIPS

2021 (forthcoming, delayed due to covid19)) Terra Foundation for American Art Fellowship/Residency in Giverny, France
2020 Director's Prize, Griffin Museum of Photography
2020 Julia Margaret Cameron Awards, first prize nude
2014 Mobility PhD Fellowship Danish Research Council

PUBLICATIONS

- Schorr, Sarah and Winnie Soon. "Screenshooting Impermanence" in "Impermanence" edited by H. Geismar, T. Otto, and C. Warner, London, England: UCL Press (under contract 2021).
- Schorr, Sarah and Winnie Soon. "Screenshooting Life Online" in "Ways of Being in the Digital Age", edited by A. Markham and K. Tiidenberg. Frankfurt, Germany: Peter Lang (under contract 2020).
- Schorr, Sarah. "The Bereavement Project: Picturing Time and Loss through Photographs in the Landscape of New Media." I "Mediating and Remediating Death", edited by D. Refslund Christensen og K. Sandvik, 75-88. Surrey, England: Ashgate Publishing Limited, (2014).
- Schorr, Sarah and Cameron Warner. "The Photographed Gift." Cultural Anthropology (2015). *
- Schorr, Sarah. "Social Photography: Photographic Practices in the Context of Social Media." Aarhus, Danmark: AU Dissertation, 2016. *
- Schorr, Sarah. "Borrowed Glitter," The Yancey Richardson Gallery: Hyderabad, IN, (2007).