

Tora Schultz

Bitch on Wheels

Med en legende, materialemæssig præcision omarbejder Tora Schultz i sine skulpturer velkendte og standardiserede hverdagsobjekter. Herigennem blotlægger hun nogle af de skævvredne magtstrukturer, der ligger skjult i samfundets byggesten.

Til udstillingen *Bitch on Wheels*, som er kunstnerens første store institutionelle soloudstilling, har Schultz skabt en række nye, skulpturelle værker, der visuelt låner deres udtryk fra bilindustriens polerede flader til møbelindustriens formspændte træ. Kunstnerens materialer inkluderer en kollisionsdukke, et æble, bælder, privat møblelement og offentlige gadehegn. Flere af skulpturerne er placeret i eller ovenpå autolakerede og linoleumsbelagte podier i enten sort, rød, grå eller mørklilla. Et centralt tema i værkerne er det frosne eller bevægelsesløse moment: den fastspændte kollisionsdukke, træ tvunget ind i statiske former, den bundne torso eller, i metaforisk forstand, stereotypernes konservative fastlåshed.

På et formelt plan piller Schultz de elementer, som møblerer og styrer vores samfund, fra hinanden – både i konkret og symbolsk forstand. En af udstillingens værkserier anvender den svenske designer Bruno Mathssons populære, modernistiske designklassiker: EVA-stolen. Schultz har afklædt sædet ved at fjerne hørgjorden, så stolens nøgne skelet i lakeret bøgetræ står tilbage. Samtidig er armlænene krydset, som var de bundne eller samlede i en forsvarsgestus. Andre stole har fået sikkerhedsbælte, bidekugle eller sko på. En anden serie af skulpturer er formgivet i galvaniseret stål og refererer til det almindelige trafikhegn, hvis almene funktion understreges af værkernes opstilling som et langt hegn. Ved at tilføje enkelte kurvede linjer, får Schultz hegnene til at ligne sengegærder på en dobbeltseng, hvilket deres konkrete standardbredde også referer til: 180 cm.

To af udstillingens skulpturer *Motionless* og *Hell on Wheels* er formgivet som 220 cm høje podier, stående vertikalt som ranke kroppe og henholdsvis beklædt i rød vinyl og bemalet i sort autolak, men deres ene side er åbent og afslører et malet indre i grå og mørklilla. I bunden af *Motionless*, står et par blodrøde Prada-stiletter, der har fået hælene modificeret, så de består af små djævletreforke. I *Hell on Wheels* står der i bunden en antik, muslingebelagt keramikkrug. Selve krukken kaldes *takotsubo* og betyder direkte oversat fra Japansk "blækspruttekrug". Takotsubokrukken har lagt navn til et kardiologisk fænomen, *takotsubo kardiomyopati*, der er en tilstand, hvor hjertemuskelen oplever akut svigt på grund af alvorligt følelsesmæssig eller fysisk stress. Selve den form som hjertet forandrer sig til i denne choktilstand, ligner takotsubokrukken – som hjertesyndromet derfor har taget sit navn fra.

Et tilbagevendende motiv i Schultz' nye værker er figuren "Eva". Side om side med Schultz' tre bearbejdede EVA-stole er en anden "Eva" den endnu uanvendte prototype EvaRID, som helt konkret er den første kvindelige kollisionsdukke i bilindustrien. Den er udviklet af den svenske ingeniør og trafikforsker Astrid Linder med et ønske om at sikre, at bilsikkerhed ikke kun gælder en standardiseret mandlig krop. For som det er i dag, hvor alle anvendte kollisionsdukker i bilindustrien er mandlige, har alle andre kroppe – heriblandt den kvindelige – generelt set meget større sandsynlighed for at komme til skade i et trafikuheld. I Schultz' hænder har EvaRID fået halvdelen af sin torso malet mørklilla, den side hvor hjertet sidder. Herigennem sammenkobler hun EvaRID med takotsubokrukken, hvis opretstående og beskyttende skulpturelle krop ligeledes er malet mørklilla på indersiden; choktilstanden og billedet på det forkrampede hjerte bindes sammen.

Rundet af en feministisk, kritisk tænkning peger Tora Schultz på den strukturelle (køns)diskriminering, der synes allestedsnærværende i vores fysiske omgivelser. De mange sammensatte materialer og deres fokus på stilstand og chok manifesterer sig i *Bitch on Wheels* som et skarpt og humoristisk modsvar til de (chokerende) konsekvenser, vi oplever af at bl.a. sammenstillingen mellem kvinde og magt stadig beskrives som en stereotyp, der er temperamentsfuld, uregerlig – en såkaldt "bitch on wheels".

Udstillingen er støttet af:

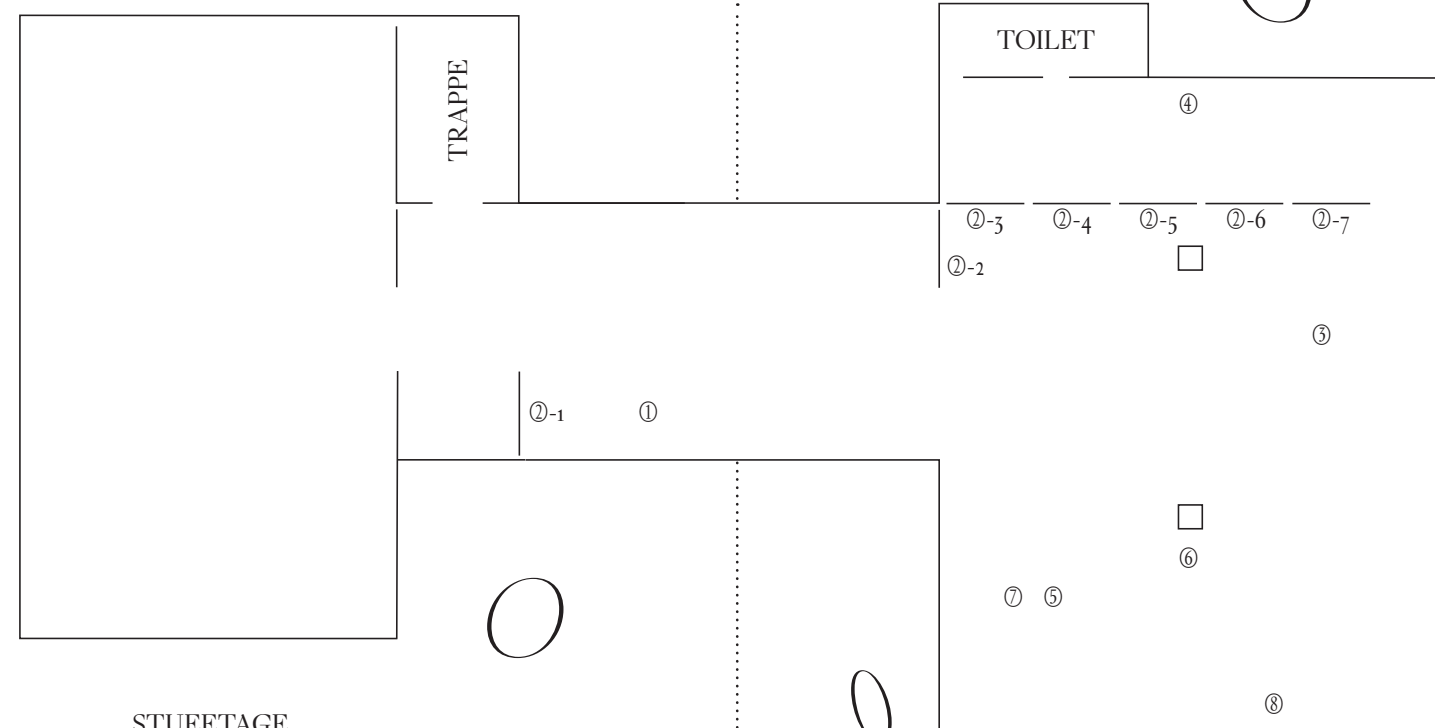


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Den Hielmstjerne-Rosencroneske Stiftelse

19. november 2022 – 29. januar 2023



① *Motionless*, 2022

Takotsubo ler krukke, sort/lilla
automalet træ
220 × 35 × 35 cm.

② *Control* (nr. 1-7), 2022

Galvaniseret stål
120 × 60 × 180 cm.

③ *Eva*, 2022

EvaRid, kvindelig kollisionsdukke,
mørklilla og grå autolakeret
SLS, linoleum
145 × 80 × 40 cm.

④ *Hell on Wheels*, 2022

Modificeret Prada stiletter,
rød linoleum, grå autolak, mdf
220 × 35 × 35 cm.

⑤ *Positions*, 2022

EVA-stol i bøjet bøg af Bruno
Mathsson, sikkerhedssele,
sort autolakeret træ
130 × 70 × 50 cm.

⑥ *Positions*, 2022

EVA-stol i bøjet bøg af Bruno
Mathsson, æble, EvaRid sko, Bates
Oxford sko str. 40
95 × 70 × 50 cm.

⑦ *Positions*, 2022

EVA-stol i bøjet bøg af Bruno
Mathsson, bidekugle,
sort autolakeret træ
90 × 70 × 50 cm.

⑧ *Blindfold*, 2022

Bordplade i bøg og sort linoleum
af Magnus Olesen
180 × 90 × 5 cm.

Tora Schultz (f. 1991, DK) er uddannet fra Kungliga Konsthögskolan i Stockholm (2021). Hun har i løbet af det seneste år udstillet på Bizarro, Den Frie og Palace Enterprise (København), Le Bicolore/Det Danske Hus (Paris) og SKF/Konstnärshuset, Issues og Tre Kronor (Stockholm). I 2022 modtog Schultz Carl Nielsen og Anne Marie Carl-Nielsens talentpris. *Bitch on Wheels* er kulminationen på Schultz deltagelse i O – Overgadens 1-årige samarbejdsprogram INTRO.

O – Overgadens INTRO-program er støttet af Aage og Johanne Louis-Hansen Fonden. Schultz' udstilling har yderligere modtaget støtte fra Statens Kunstfond, Minister Erna Hamiltons Legat, Lemvig-Müller Fonden, Beckett-Fonden og Den Hielmstjerne-Rosencroneske Stiftelse.

O - OVERGADEN

Tora Schultz

Bitch on Wheels

With playful and diligent material detail, Tora Schultz's sculptural practice reworks objects that are direct products of our current standardizations and supposedly unambiguous narratives, unveiling the structural bias hidden in some of society's most common furniture.

For the exhibition *Bitch on Wheels*, her first major institutional solo exhibition, Schultz has created an entirely new body of work which visually ranges from the polished surfaces of the automotive industry to bentwood design. The artist's materials include a crash test dummy, an apple, strappings, domestic interiors, and public barriers. Several of the sculptures are placed in or on top of auto-lacquered and linoleum-covered podiums in either black, red, grey or dark purple. A central theme in the works are the frozen or motionless moments: the numb body of the dummy; wood forced into static, curved shapes; the tied-up torso; and, metaphorically, the stale rigidity of typification.

Formally, Schultz pulls apart the objects that furnish our society—actual furniture as well as warped social structures. In Schultz's hands objects are, quite literally, broken down to their constituent parts and then remodeled, exposing the power structures that shaped them in the first place.

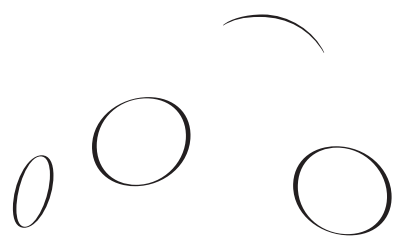
One sculptural series employs the popular EVA-chair, crafted in bentwood by the heralded Swedish modernist designer Bruno Mathsson. Schultz reconfigures the chair, stripping it of its woven seat, leaving its lacquered beech wood skeleton naked, and crossing the armrests so the chair appears to be tied-up or covering itself. In other instances, the chair is animated by fastening it with a seatbelt, a gag ball, or putting shoes on its legs. Another series consists of seven similar looking galvanized steel sculptures that reference standard traffic barriers, and whose general function is emphasized by the arrangement of the works as a long barricading fence. Subtly adjusted to offer softer, curved shapes, Schultz makes the fences look like variations of double-bed headboards—a function underscored by the work's width of 180cm—the standard size of a double bed.

Two of the exhibition's main sculptures, *Motionless* and *Hell on Wheels*, are designed as 220cm-tall podiums, standing vertically like slender bodies and covered in red vinyl or black car lacquer. In both, one of the sides is kept open, revealing an interior painted grey and dark purple. At the bottom of *Hell on Wheels* stands a pair of blood-red Prada stilettos, the heels of which have been modified to form little devil's tridents. In *Motionless*, an antique, shell-covered ceramic jar stands at the bottom. The jar itself is called *takotsubo* which

in Japanese directly translates to "octopus pot". The *takotsubo* jar has lent its name to the cardiology phenomenon *takotsubo cardiomyopathy*, also known as broken heart syndrome. This is a condition where the heart muscle is suddenly weakened, usually because of severe emotional or physical stress. In this state of shock, the shape of the traumatized heart resembles the *takotsubo* jar, hence the name.

A repeating trope across Schultz's new work is the figure of "Eva" (the Danish spelling of Eve). Alongside the EVA-chairs, another "Eva" is the EvaRID, an unused prototype, yet the first average female crash test dummy. The dummy was developed by the Swedish engineer and traffic researcher Astrid Linder with a focus on ensuring that car safety does not only apply to a standardized male body. In fact, the consequence of how crash test dummies are currently shaped in the car industry is that all "non-conforming" bodies—including the female—have generally a much higher risk of severe injury in a car accident. In Schultz's hands, half the 3D-printed EvaRID torso is painted dark purple, on the side of the heart. With this subtle gesture, Schultz connects her version of the EvaRID with the *takotsubo* jar, since the interior of the jar's upright and protective sculptural body is also painted dark purple. Thus, the state of shock and the image of the heart trauma are linked.

Coming from a position of feminist, critical thinking, Tora Schultz points to the structural (gender) discrimination that seems ubiquitous in our physical surroundings. In *Bitch on Wheels* the many composite materials—and their connotations of stagnation and shock—rebuke the profiling of, as one example among many, the stereotype of the powerful woman as an ill-tempered, vampish, and uncontrollable "bitch on wheels".



Exhibition supported by:

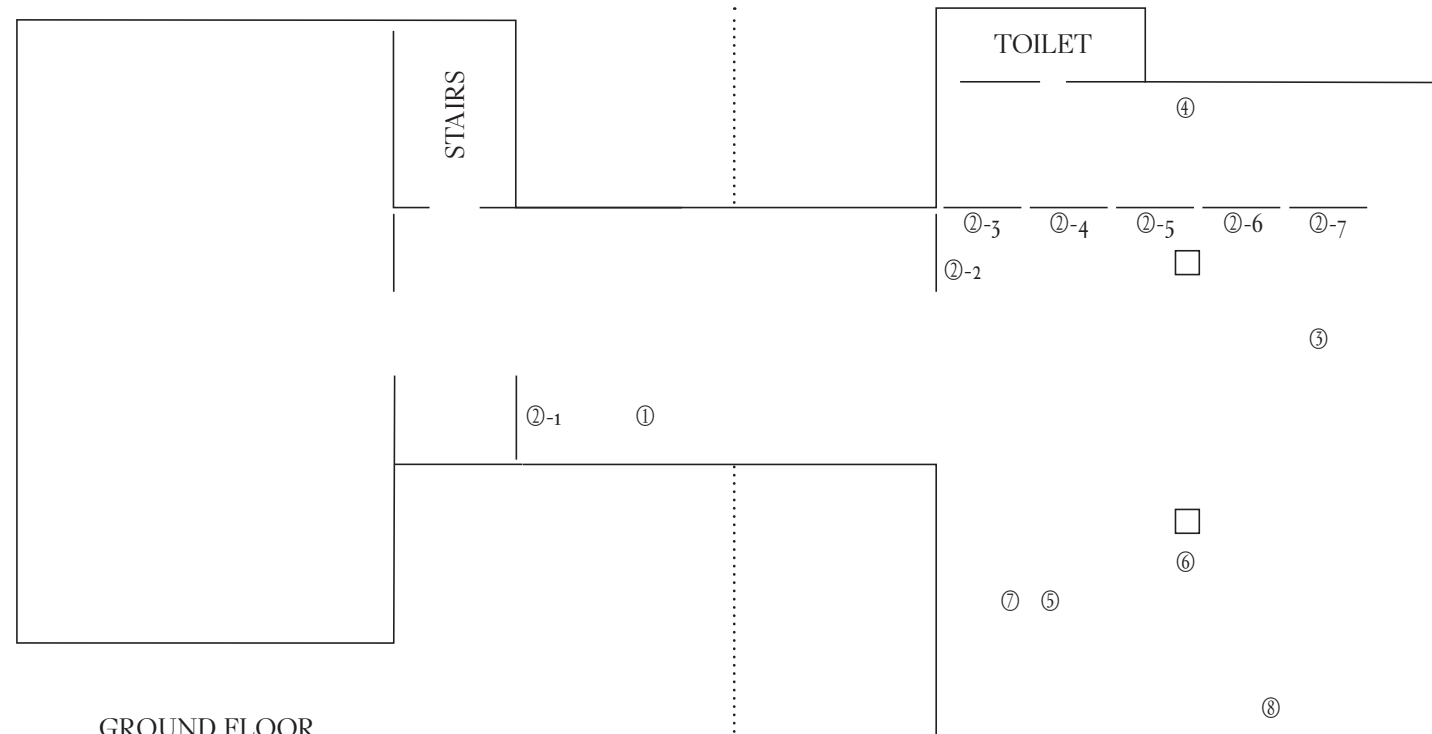


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Den Hielmstjerne-Rosencroneke Stiftelse

19 November 2022 – 29 January 2023



GROUND FLOOR

① *Motionless*, 2022

Takotsubo pot, black and purple
auto-paint, mdf
220 × 35 × 35 cm.

② *Control* (nr. 1-7), 2022

Galvanized steel
120 × 60 × 180 cm.

③ *Eva*, 2022

EvaRID 50th Percentile Female
crash test dummy, purple and grey
auto-paint, SLS, linoleum
145 × 80 × 40 cm.

④ *Hell on Wheels*, 2022

Modified Prada stilettos, red
linoleum, grey auto-painted, mdf
220 × 35 × 35 cm.

⑤ *Positions*, 2022

Eva Chair in bent beech
by Bruno Mathsson, seatbelt,
black auto-paint, mdf
130 × 70 × 50 cm.

⑥ *Positions*, 2022

Eva Chair in bent beech
by Bruno Mathsson, apple,
EvaRID shoes Bates Oxford size 7.5
95 × 70 × 50 cm.

⑦ *Positions*, 2022

Eva Chair in bent beech
by Bruno Mathsson, gagball,
black auto-paint, mdf
90 × 70 × 50 cm.

⑧ *Blindfold*, 2022

Tabletop in beech and black
linoleum by Magnus Olesen
180 × 90 × 5 cm.

Tora Schultz (b. 1991, DK) holds an MFA from the Royal Institute of Art in Stockholm (2021). She has exhibited at Bizarro, Den Fric, and Palace Enterprise (Copenhagen), Le Bicolore/The Danish House (Paris), and SKF/Konstnärshuset and Issues (both Stockholm). Schultz received Carl Nielsen and Anne Marie Carl-Nielsen's talent award in 2022. The exhibition *Bitch on Wheels* is the culmination of Schultz's participation in O—Overgaden's 1-year postgraduate program, INTRO.

The INTRO program is funded by Aage and Johanne Louis-Hansen's Foundation. The exhibition has received further support from Danish Arts Foundation, Minister Erna Hamilton's Grant, Lemvig-Müller Foundation, Beckett-Fonden, and Hielmstjerne-Rosencroneke Foundation.

O—OVERGADEN