

*file***tora schultz**

solo exhibition

25 october — 7 december 2024

*File* is an exhibition and an action and a unit, the refining result of a certain tool, the removal of matter and the general sheet of paper/information. Filing is stowing away and keeping and making stuff known and adjusting the shape of things.

A secretary is a piece of furniture (and it's a subordinated position, too). Essentially archival when it comes to its function, all those drawers and keyholes and little cabinet doors, even a foldable desk for writing or organizing. Obviously, secrecy is the secretary's virtue. This piece of furniture has been stripped, undressed plywood beneath the mahogany stain. It's see-through like the opposite of the privacy its name and appearance initially declare. Exposed and exposing.

The five books were five diaries. Prior to being blocks of bronze displayed on the wall they were bundles of paper. All pages burned in the casting process and their words with them, what remains is the long-lived metal filling out the five holes created by the absent books. While the writing is now thoroughly deleted, the locks made it through the fire. Doing their job so to speak. It is difficult to decide if the secrets are now more gone than kept.

The chair will be leaning up against the table when the gallerist leaves, this is an instruction. Like: bend over. Sitting in the chair means working, doing visible things. And when a day's tasks are done, lights are off, after hours kick in. Assume the position.

*Bend over, 2024*

Chair, table

Variable dimensions

*Disclose, 2024*

Secretary (plywood, mdf, mahogany stain)

213.5 × 107 × 84.5 cm

*Appendix (1–5), 2024*

Bronze, various metals

21.5 × 17 × 3.5 | 19 × 16 × 3 | 19 × 16 × 3 | 15 × 12 × 2 | 17 × 15 × 1 cm

Tora Schultz (b. 1991) is a Danish artist, currently living and working in New York. Schultz is a sculptor, her affinity for existing objects is profound as is her way of going about them. She operates in the opaque intersection between producing and preserving, and her methods include shaping, bending, burning, disclosing. In this exhibition, a language is presented: sculpting, as well as writing, is to reveal and to disguise at the same time, to store something inner in the outer world. Her work is usually preoccupied with meticulous treatments of hard materials, equally devoted to bare their internal qualities while exposing functional assets and shortcomings. Tora Schultz applies a discrete insistence on the handmade and the wordless. Telling a secret while keeping it.

text by Nanna Friis