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Nora Schultz
Centre Dental
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Press Release

Absorption of environment defines Nora Schultz's artworks from their commencement.

In this case, the artist renders systems such as teeth and the gallery interiors into a film, made by a flying robot camera. Based on the resulted imagery of the film, Schultz creates sculptures which refer to what should have been the 'props' for the film. The sculptures are made of found objects pulled from the hardware store and local construction sites.

The installation transforms these objects once again; in the gallery, her works layer themselves and each other, fully taking advantage of three dimensions, constantly redefining their parts in relation to one another.

Language then intrudes: in the 'film-posters', Schultz's titling, the ephemera (posters, texts) she releases alongside the exhibition, and the words written on the things themselves, subject them to external references, altering their meaning ever further.

And then, there is the work throwing everything into new dimension: the 'exhibition'. In this way, the artist suggests an art that is a predicament, a shifty, evasive, and radically unsettled state for a group of transitory objects and ideas. This work is 'finished' when it is shown, but only at that moment, in that place; everything will finish again and again.

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Nora Schultz (b. 1975, Germany) lives and works in New York. Upcoming and recent exhibitions include: Skulptur Projekte Münster, Münster (2017), KW, Berlin, Kadist Art Foundation, Paris (2016), The Renaissance Society, Chicago (2014) and Museum für Gegenwartskunst, Basel (2013). Schultz currently holds the position of the sculpture professor at Harvard University, New York.