

Nora Schultz
Story off the Roof

29.04.–06.06. 2015

In her sculptural installation, Nora Schultz tells a story – one she cannot tell. Respectively, it is a new, different story, that results from the inability to recapture and reproduce an experienced situation. The "story of the roof" turns into a "story off the roof," as in "scraped off the roof," unregistered and unofficial.

Nora Schultz collects her material from scrap yards and building centers and uses it to develop her installation for the gallery space. Fragments of a discarded tin roof balance on fragile supports, on telescoping tripods, in a function far removed from their usual use. Nora Schultz shifts the context, though with the intention not of dissociation but rather of expanding the interpretative possibilities. The respective origin of the various elements is by no means denied; the traces of their history and original function or purpose remain visible and enter into at times bizarre correlation with the other, foreign building elements.

In her exhibition, Nora Schultz tells the story of a metamorphic existence, while declaring that story itself to be the same. The work is not the relic of a performance, rather the performative action seems transferred to the work itself; as though set in motion it appropriates the gallery space, subordinates the space to become its stage, and acts upon it.

The divide between performance and sculpture collapses upon itself; the goings on in and around the sculptural construct seem subsumed and frozen in a single moment, like a film still, as if the formative process might continue unobserved in the next moment. Movement and action are immediately present yet without definitively explaining themselves. We experience but one momentary state in a dynamic existence which carries (unofficially) within itself forms of possibility both past and futuristic-utopian.

Despite its decisive appearance, the work is imbued with the vigor of a fundamental mutability as well as the dilemma of irreproducibility, which serve as its own narrative.

The presence of crude materiality and the complementary auratic existence as art, based in this artificial and bizarre narration, results in a simultaneous proximity and distance to reality. This substantial differentiation forms the basis for both the dazzling potential of active transformation, as well as the overriding imperative of this fragile yet nonetheless authoritarian sculpture.

Balanced within this expansive sculptural gesture lies an enigmatic web of references, which concentrates itself in a seemingly nondescript, yet significant detail – in the shape of the triangle.

Inspired by the science fiction novel *The Man in the High Castle* by Philip K. Dick, this reduced geometric shape first drew the interest, and ultimately the insistent obsession, of Nora Schultz's attention. Within that context, it symbolizes contemporary abstract art; functioning as a timeless, identity-fostering category, it indicates another future that only holds up in relative terms to an existence in the presence. The triangle serves as the formal focus of the entire installation and appears in multiple references within the broad spectrum of the exhibition.

On the other side, a drone tells its version of the installation's story. It describes the exhibition installation as a performance in and of itself, presenting a contradictory concurrency as simultaneous contemporaneity; installation and film complement each other in their disparate temporal systems; in the divergent perspective of the drone, the same story is presented in a new subjectivity.

Time as a category, its historicity, is fragmented into a multitude of facets, its objectivity is undermined or even subverted, since all perspectives are equally justified and therefore equally unfounded. The immediately arising question regarding the objectivity of perception and interpretation becomes irrelevant. The relevance is to be found, condensed and stripped down, in the complexity of presence.

Margareta Sandhofer