

NORA SCHULTZ
I AM HONDA

February 22 – March 22, 2015

For this exhibition, Nora Schultz imports materials and forms from an earlier, site-specific installation on Pitt Street (*Terminal +*, December 19, 2014), upcycling these to generate new work for *I Am Honda*. Blocks and sheets of foam rubber and rolls of Trim Coil, a bendable aluminum product normally used for window encasements, recur here as sculptures resembling motorcycles, Venetian blinds and an adjustable tripod telescoped between the gallery's floor and ceiling. Video and photographic documentation of the previous installation reappear too, along with a new video shot with a small drone during this reworking or unworking of *Terminal +*.

In the Steven Spielberg film *Terminal*, Tom Hanks plays Viktor Navorski, a passenger who's nation has been declared nonexistent and so finds himself indefinitely stranded in mid-route at Charles de Gaulle airport. Experiences of transit and suspension inform movements and transformations of materials between sites, finding provisional states or sculptural half-lives in successive presentations. Folded, trough-like sections of Trim Coil have been used to cast concrete forms suggesting highway guard rails or handrails, one of which has been stood up vertically on a foam rubber plinth, reaching up into the ceiling beams. This and other sculptures suspend materials in mid-transit between one possibility and another. By pulling on cords, we can manipulate the hanging window blinds, shifting their aluminum slats to reorganize the work and let more light into the gallery.

Remote controlled drone flights and crashes survey the materials in moments where the installation is still very much undecided. Short flights are accompanied by a fragmentary voice over narrating the renovation of a terminal-like, plastic space that's neither public nor private, which can't be decidedly entered or exited, only passed through. *Terminal plus* sculpture mobilizes materials over time: motorcycles, rails, blinds and tripods are not forms imposed from above or in advance but found in the midst of continuous displacements.

Recent Nora Schultz solo exhibitions include *Parrottree – Building for Bigger than Real* at The Renaissance Society/Chicago (2014), *Stative auf der Flucht/The Tripod's Escape* at Galerie Isabella Bortolozzi/Berlin (2014), and *Portikus Printing Plant and Portikus Sounds* at Portikus/Frankfurt (2012). This is her second exhibition at Reena Paulings Fine Art.

Gallery Hours: Thursday through Sunday, noon to 6pm.