

# FRIEZE

## Tora Schultz Cleans House

At Palace Enterprise, Copenhagen, the artist shines a light on gender bias in male design

BY [ALICE GODWIN](#) IN [EU REVIEWS](#), [EXHIBITION REVIEWS](#) | 15 SEP 22

In her ground-breaking book, *Invisible Women: Exposing Data Bias in a World Designed Men* (2019), Caroline Criado Perez details the countless ways in which women are living disadvantage. From smartphones to cars, many products have been developed without w in mind, leading to overarching negative consequences for nearly half the global popula 'It's affecting our ability to do our jobs effectively – and sometimes to even get jobs in th place,' argues Criado Perez. 'It's affecting our health, and it's affecting our safety.'

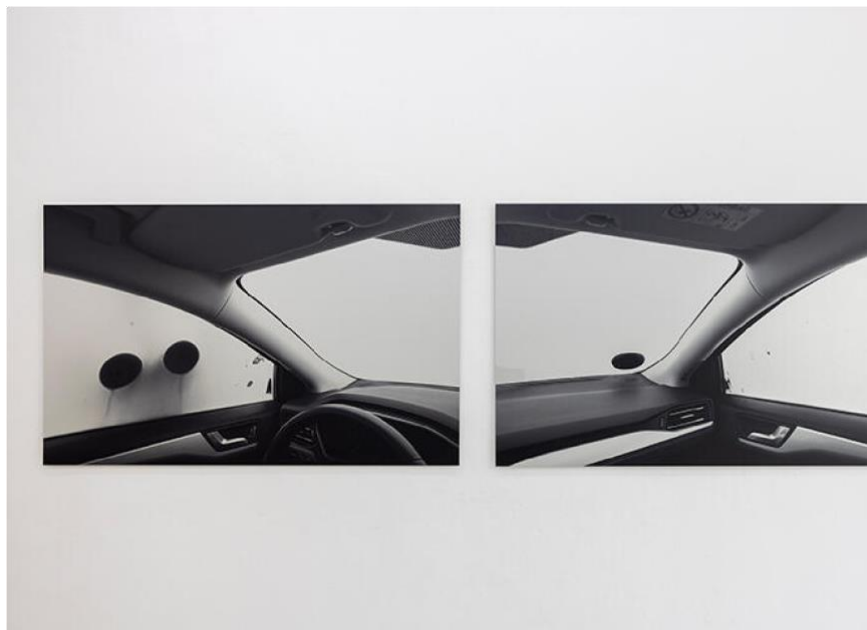


Tora Schultz, *Stratification*, 2022, stainless steel, ten red plastic trays, 235 x 50 x 55 cm. Courtesy: the artist and Palace Enterprise

<https://www.frieze.com/article/tora-schultz-dirty-2022-review>

Tora Schultz's 'D I R T Y' – the artist's first solo exhibition at Copenhagen-based Palace Enterprise – speaks to this gender bias by subtly reframing the tools that shape our ever lives. A tower of red plastic trays, encased in a steel frame, takes centre stage. They're th of dishwashing racks you might find in a school canteen; yet, the highest trays of *Stratif* (2022) are too high for any kitchen worker, let alone a female worker, who is typically sh than their male counterpart, to reach. In manipulating the tower's scale and recontextua its humble objects, Schultz mirrors the surrealist penchant for rendering the familiar str By doing so she highlights the problems that arise when such implements are developed without thought to different users, just as Criado Perez points out that many ordinary to like wrenches, are designed for the often larger, male hand.

Nearby, a diptych of black and white prints on aluminium depicts the inside of a car be washed (*Wiper*, 2022). In addition to the vehicle's windscreen wiper, the work reference action of cleaning and returns our focus to the title of Schultz's show – 'D I R T Y'. A ser dark circles recalls Rosemarie Trockel's hot plate works (e.g. *Untitled*, 1991), in which th German artist adopted the symbolic form of the electric cooker ring – reduced to a mini dot – to confront the nightmarish reality behind idealized notions of feminized domest In turn, *Stratification* can be seen to allude to Donald Judd's 'stacks' of uniform rectiline units, such as *Stack (Pile)* (1972). These works share a searing red palette and, just as th number of units in Judd's stacks is reduced to accommodate the equal spacing between depending on the size of the exhibition space, *Stratification* has been built specifically t the height of Palace Enterprise. However, while Judd valued the box for its symbolic neu Schultz's plastic trays are far from impartial. If Judd's stacks can be viewed as totems to machismo of mid-century minimalism, Schultz's are concerned with the gendered strata society.



Tora Schultz, *Wiper*, 2022, print on aluminum, 79 x 125 cm (each).  
Courtesy: the artist and Palace Enterprise

Finally, *Face down Ass up* (2021) features a Magnus Olesen-designed chair placed upsid on a table. Olesen's furniture has been a staple of Danish schools since the 1980s and Sc has previously used the Series 8000 chair as the inspiration for several works, including *Statua* (2021). The design of the chair encourages students to sit in the same position, b upon a male model. Women, whose bodies do not align with this male template, are forc sit awkwardly. Just as Schultz's playful title conjures a dominant/submissive sexual enco the Olesen chair sees the female body submit to a default male design.

Schultz cites such quiet cases of oppression with devilish humour. Her juxtaposition of and made objects draws our attention to the gender bias that surrounds us, echoing Cria Perez's call to arms: 'Designers may believe they are making products for everyone, but reality they are mainly making them for men. It's time to start designing women in.'