

FOR IMMEDIATE RELEASE

**TISCH ABELOW/PETER HARKAWIK**

June 13th-July 5th, 2014

Opening Reception: Friday the 13th, 6-8pm

Freddy is extremely pleased to announce its grand opening with a two-person exhibition of new work by New York based painter Tisch Abelow and Los Angeles based sculptor Peter Harkawik. These artists share a number of parallel interests, but perhaps most importantly, the conviction that meaning remain open-ended and viewer participation be encouraged.

Tisch Abelow's paintings present a tension between flatness and illusionary-like space. There is also a tension between what is familiar and what is unknown. Abelow uses monochromatic backgrounds as the foundation for extremely paired-down narratives that leave much up to the imagination of the viewer. These paintings depict curtain-like painter's palettes, which also suggest gambling cards being shuffled at a casino. These "palette-curtains" or "palette-cards" set the stage for "Mr. Heart Man," the only inhabitant of many of these psychologically charged landscapes. In some canvases Mr. Heart Man appears to be floating or falling, while in others he stands triumphantly waving back at you. These paintings require the viewer's imaginative participation and, almost stoically, do not reveal too much without it. A secretive or mysterious psychology is at play - what isn't revealed is as important as what is.

Peter Harkawik's new interactive sculpture, "Fig Shuffle," presents six translucent illustrations suspended from a contorted wooden box "floating" in the gallery. Buttressed by a solid lead coil and an irregular white tripod, this structure references two historical contraptions: Max Fleischer's rotoscope and Errol Morris's interrotron. In Harkawik's own words, "The idea behind the piece is to take an animation, explode it out, examine it formally and structurally, and re-stage it as a plastic object; an object which gives the viewer agency to 'shuffle' it." Still frames from a 1982 animated short by polish artist Hieronim Neumann are the inspiration for these characters who seem to alternately provoke, consume, and obscure each other. Viewers are invited to arrange and rearrange the glass panels within the box, thus continually abstracting the image that one sees when looking through the viewing window. As indicated by Harkawik, this shifts viewership toward a productive, active encounter.