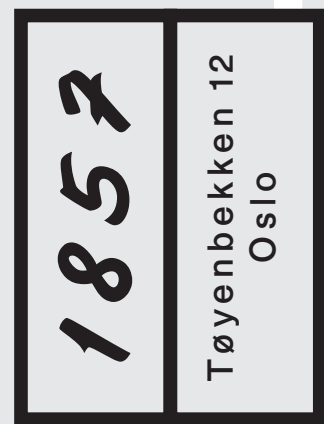


FUREY  
PISANO  
+ YANG

May 7 –  
June 11

LIKE  
ESKIMO  
SPACE



## LIKE ESKIMO SPACE

May 7 – June 13, 2010

1857 is proud to announce our first exhibition, *Like Eskimo Space*, featuring Falke Pisano, Haegue Yang and Timothy Furey.

The exhibition marks the opening of 1857, and comes after months of refurbishing and preparations. The show takes place both in the storefront gallery and the former lumberyard behind the house. *Like Eskimo Space* brings together the work of three artists.

In the video *Chillida (Forms & Feelings)* (2006) Falke Pisano examines her affective relation to a series of David Finn's photographs of sculptures by Eduardo Chillida, a Basque sculptor. Going through the pages of a photo-book, she traces the relationship between the characteristics of specific objects, their depiction, the experiences of the photographer and his daughter, as well as her own preoccupations and emotional responses to the images.

Haegue Yang's *Series of Vulnerable Arrangements—Version Utrecht* (2006) consists of disparate objects ranging from household appliances to industrial items; lamps, electric heaters, scent dispensers and a humidifier, all connected to timers and motion sensors. The apparatuses click on and off, seemingly at their own accord, and form a group of oddly animated individuals acting upon their surroundings by means of light, heat, scent, wind and fog. The interplay of these objects, strung out among wires and a common power supply, stages sensory connections with the visitors, highlighting the indeterminacy and precariousness of any shared relation.

*The Savage Innocents* (2010) by Timothy Furey covers the gallery windows facing Tøyenbekken. Stenciled on a copy of the New York Times, the work highlights the cusp of the opening of 1857, while simultaneously blocking out the view from the outside. Taking its title from Nicholas Ray's 1960 film starring Anthony Quinn, *The Savage Innocents* also references a story about the loss of self in a man faced with modern culture.

As an opening exhibition, *Like Eskimo Space* describes the scope of potential for 1857, suggesting both latitude, and a setting that will define the space.

Pisano, Yang and Furey each investigate individually defined notions of the collective, whether on the level of the sensory, the abstract or the represented. The construction of relations, propositions and displacements generates an instability variously smoothing out and dividing up the realm of signs and that of communication.

### 1857

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### Hours:

Tuesday – Friday  
12:00 – 17:00  
Saturday  
12:00 – 16:00

## About the artists:

The work of Falke Pisano (b. 1978, Amsterdam) analyzes the structure embedded in the abstractions of linguistic objects (or of objects through language). Integral to her practice are elements such as using language as an object or as a possibility to construct one, the flexibility of concrete material in language, and the relationship of the structure of language to its performativity. Pisano's works often take the form of lecture-performances in which the artist explores topics such as abstraction, the practice of theory, and linguistics.

Falke Pisano has exhibited extensively in galleries and institutions throughout Europe and the United States, including *Making Worlds*, 53rd Venice Biennale; *Modernologies*, Macba, Barcelona; Balice Hertling, Paris; Kunsthalle Basel, Switzerland; *Manifesta 7*, Trentino, Italy; Stedelijk Museum, Amsterdam; Berlin Biennale 5 and MuHKA Museum voor Hedendaagse Kunst Antwerpen.

Haegue Yang (b. 1971, Seoul) constructs complex and nuanced installations that collapse the space between the concrete and the fleeting, working with materials such as customized venetian blinds and sensory devices including lights, infrared heaters, scent emitters, and fans. Yang's works explore the real and metaphorical relationships between her material surroundings and emotional responses, attempting to give form and meaning to experiences that exist outside conventional order.

Haegue Yang represented the Republic of Korea in the 53rd Venice Biennale, 2009. Recent solo exhibitions include Walker Art Center, Minneapolis, USA; Cubitt, London; Dépendance, Brussels; BAK, Utrecht and Portikus, Frankfurt. She also participated in the 2006 Sao Paulo Biennial (2006); the 55th Carnegie International, Pittsburgh (2008); and the 2008 Turin Triennale. *Series of Vulnerable Arrangements – Version Utrecht* appear courtesy of Galerie Barbara Wien, Berlin.

Timothy Furey (b. 1981, Ireland) has exhibited in Ireland and abroad, as both member of the artist group Villa-K. and as an individual practitioner. He was co-founder and editor of the publication *Karnival* (2005 – 2008). In previous works, Furey has been considering the lack or loss of the subjective, working through the figure of the muse in early 20th century art, and in particular that of Maude Gonne.

Timothy Furey is a student at Städelschule, Frankfurt, and is currently furthering his studies at Cooper Union, New York.

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