

Faurschou Foundation announces exhibition openings at Faurschou New York.

Faurschou Foundation is excited to announce the opening of two exhibitions on February 27 in Greenpoint, Brooklyn. One is the first complete showing of *Uummannaq*, Liu Xiaodong's masterly paintings from his expeditions to Greenland. The second is a group presentation of four significant works from the Faurschou Collection by Tiffany Chung, Shilpa Gupta, Mona Hatoum, and Shirin Neshat.

"We are thrilled to be back in Brooklyn after such a long hiatus," says Jens Faurschou, founder of the foundation. "We had planned to open these shows in the spring of 2020. The intervening two years have only deepened the significance of the works, which illuminate the beauty, challenges, and contradictions that people face each day."

Liu Xiaodong: Uummannaq February 27 – July 31, 2022

Liu Xiaodong's exhibition *Uummannaq* is the first full exhibition of the artist's Greenland paintings, and follows a smaller presentation of the series at Louisiana Museum of Modern Art in Humlebæk Denmark, in 2019.

In the spring and summer of 2017, Liu Xiaodong travelled to the remote island of Uummannaq, a small fishing and hunting community in northwestern Greenland where Inuit culture is still an important part of everyday life. The project was initiated and supported by Faurschou Foundation. On location, the artist created a series of works focusing on the Uummannaq Children's Home, the world's northernmost residential institution for children and young adults from broken homes and disadvantaged families.

With his signature realist style, Liu Xiaodong captures the spirit of the Arctic by depicting both the landscape and its people in several large-scale paintings, numerous portraits, drawings, and diary notes, as well as a documentary film depicting his journey—all of which are on view at Faurschou New York.

The name Uummannaq, which means "enlivening," can be ascribed to the island's dramatic landscape and the people's colourful traditions, the beauty of which is rendered in Liu Xiaodong's paintings. However, the artist also exposes the harsh realities of the islanders by focusing on everyday life at the Children's Home. Influenced by a history of colonization, the ramifications of extreme climate, rapid urbanization, and the increasingly devastating effects of global warming, the people of Greenland suffer from high rates of alcoholism, drug abuse, domestic violence, and suicide.

In his Greenland series, Liu Xiaodong reveals a world that is not idyllic, but full of contrasts; a world that is simultaneously brutal and picturesque, vibrant and dark, modern and traditional, joyful and sad. While the artist documents a way of life that is both maintained by tradition and greatly changed by industrialization, the viewers are reminded of the precariousness of human life and the instability of a once unconquerable environment doomed to disappear as the temperatures continue to rise.

Liu Xiaodong (b. 1963) is a leading figure among the Chinese Neo-Realist painters to emerge in the 1990s. His large-scale works serve as a kind of history-painting, documenting the people living on the margins of the emerging world and raising awareness of a wide array of global issues, such as population displacement, environmental crisis, and economic upheaval.

Works from Faurischou Collection
February 27 – July 31, 2022

Continuing the thread Faurischou Foundation introduced in 2019 at its inaugural New York show, *The Red Bean Grows in the South*, the current exhibition, *Works from Faurischou Collection*, presents a selection of four large-scale pieces that speak about the precarious state of the world.

Mona Hatoum's *Turbulence*, an installation of glass marbles held in position by nothing more than a thin fishing line, sets the tone for the exhibition as a meditation on global fragility. Evidently delicate and tenuous, the fishing line seems as if it could break at any moment, spilling marbles everywhere. Like *Turbulence*, all works in the exhibition touch upon uncertainty and the global threats that impact us, including climate change, the pandemic, war, and other humanitarian crises.

Entering the exhibition, the visitor is confronted by the strong scent of soap. Shilpa Gupta's interactive work *Threat*, which consists of thousands of bars of soap imprinted with the word "threat," invites visitors to reduce the threat level by physically taking a bar home with them. The large stacks of brown bars—the soap is colored to match the artist's skin tone—appear brick-like and sturdy, playing on our sense of what may or may not represent permanent danger. Juxtaposed with Hatoum's *Turbulence*, Gupta's installation compounds the visitor's sense of unease, uncertainty, and flux.

In a second room, Tiffany Chung's detailed piece, *From the Mountains to the Valleys, From the Deserts to the Seas: Journeys of Historical Uncertainty*, fills the space with more than a thousand small handmade glass animals that are migrating to an unknown land while Shirin Neshat's epic photographic work, *Speechless*, stares back at the audience with unrelenting gaze.