

THE RED BEAN GROWS  
IN THE SOUTH  
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AI WEIWEI  
GEORG BASELITZ  
LOUISE BOURGEOIS  
CECILY BROWN  
CAI GUO-QIANG  
TRACEY EMIN  
OMER FAST  
ANSELM KIEFER  
EDWARD & NANCY KIENHOLZ  
CHRISTIAN LEMMERZ  
PAUL MCCARTHY  
RICHARD MOSSE  
YOKO ONO  
ROBERT RAUSCHENBERG  
ALISON SAAR  
DANH VO  
YU HONG



相思

红豆生南国，  
春来发几枝？  
愿君多采撷，  
此物最相思。

Love Seeds

The red bean grows in southern lands,  
With spring its slender tendrils twine,  
Gather for me some more, I pray,  
Of fond remembrance 'tis the sign.

Poem by Wang Wei 王維 (699-759). Translated from Chinese to English by W.J.P. Fletcher.

## THE RED BEAN GROWS IN THE SOUTH

Red beans convey the emotions of the lovesick in the first verse of the Chinese Tang Dynasty poem *Love Seeds*, also known as *Longing*. They sprout from the desire for what once was, or what could have been—the longing for impossible things, precisely because they are impossible.

Longing in this sense may or may not be romantically charged, suggesting an intricate string of meanings ascribed to the term. From a lustful spark to the nostalgic sadness triggered by yearning, the exhibition explores the many facets of longing associated with the red bean. This exploration revolves around themes of violence, war, politics, idealism, escapism, desire, hope, dreams, and memory.

In Chinese culture, the red bean has been compared to blood and tears in the context of longing for a loved one, and, later, to political passion and the desire to break free from repression. The poetics of exile, of being physically and emotionally displaced, is inherent in the symbol of the red bean and consistently present throughout the exhibition, creating a landscape of individual, as well as collective memory and longing.

The exhibition sets off memory responses, challenging and reflecting upon endless attempts to retrieve relationships, feelings, and personal, cultural, and political practices. Similarly, today's yearning to recover the past reaches across ideological categories. Taking the form of a backward-looking distortion of the past, political nostalgia causes instability and uncertainty of the social and political climate globally. As a result, movements of nationalism and illiberalism have taken place from Europe to the United States, from Latin America to Russia and China, all thriving on the same notion—the lack of freedom. In contrast, the exhibition embodies the potential of real freedom by its distinct constellation of artworks. Together, the works voice a longing for new metaphors to express humanistic criticism of the rising totalitarianism and nationalism across societies today.

The seed is the beginning and end of a cycle, its first vital sprout always contaminated with a touch of its death. It transports us to a lost time and place for a short moment, only to reveal to us the permanence of the absence of what is lost.

The exhibition traces and dissects that delicate yet potent twinge in the heart, which leaves us relentlessly pensive, yearning, willful and driven. Like the branches of the red bean tree, it unfolds and entwines the eternal echoes of longing and pain, pleasure and bliss, all of which art and love equally desire to experience.

*The Red Bean Grows in the South* showcases artworks from Faurischou Foundation's collection and artists with whom the foundation shares a long history of collaboration. It is, in this respect, a clear representation of the foundation as an institution. While the scope of the works is broadly international, the title reflects part of Faurischou Foundation's core identity—its longstanding relationship with China and its desire to engage Western audiences with important ideas, thoughts and themes from the region.



**Cai Guo-Qiang**

*A Boat with Dreams*, 2008

Wooden boat, paper lanterns, and electric lights

15 3/4 x 47 1/4 x 122 1/16 in

Cai Guo-Qiang was born in 1957 in Quanzhou, China. In 1986 he moved to Japan and began working with gunpowder, which led to the development of his unique outdoor-explosion events. His works include drawings, installations, video and performance art. He has been living and working in New York since 1995.

*A Boat with Dreams* is a hanging sculpture in the form of a wooden boat, filled with red paper lanterns. These lanterns come in various shapes, from aircrafts, stars, cars, birds to rockets. Cai Guo-Qiang has explained that the boat is filled with his own childhood memories, yet the objects also symbolize dreams and desires of the future.

Having grown up in the port of Quanzhou, which was once known as the largest harbor in the world, Cai has always been fascinated by boats. Included in many of his works, boats can be seen as cultural vessels that link people and places. They enable cultural exchange, in particular between Asia and the West. For Cai, the boat can also be regarded as a spacecraft, linking the earth to the universe—thus, making it a symbol for crossing national boundaries, time zones, mentalities, and galaxies.

**Alison Saar**

*Dying Slave*, 1989

Wood, tin, plexi, nails

79 x 24 x 24 in

Alison Saar (b. 1956) is an Los Angeles-born, New York-based artist, known for her free-standing sculptures and assemblages. Often inspired by her own multi-racial heritage (African, Native American, and Irish), Saar has an impulse toward distinctively African American forms. She lives and works in Los Angeles, CA.

*Dying Slave* is an upright, heavily chiseled wooden sculpture, which references the Renaissance master Michelangelo's famous 16th century marble sculpture of the same title. Saar uses roughly carved wood, covered with nailed sheets of stamped tin, as opposed to Michelangelo's use of smooth marble. The posture of Saar's figure is strained and bent, whereas Michelangelo's sculpture could almost be mistaken for a young man drifting off to sleep. Saar's sculpture lifts its arms as though trying to break free from the chains that bind it. The figure's stomach is hollowed out, confronting the viewer with a cavity that is clustered with nails, and covered by a grimy sheet of glass. The cavity within the stomach symbolizes both the brutal treatment of the slave, and an instrument of spiritual power associated with the beliefs of the figure's African ancestors. Saar's sculpture, thus, offers a blunt alternative to Michelangelo's romantic depiction. It echoes America's history of slavery, as well as present-day violence world-wide against human beings, based on the color of their skin.

**Danh Vo**

*Photographs of Dr. Joseph M. Carrier 1962-1973*, 2010

Photogravure, Somerset 300 gr

Various sizes

Edition of 24, set of 6

*Untitled*, 2013

Photogravure, Hahnemühle Bütten 350 gr

Various sizes

Edition of 24, set of 24

Danh Vo (b. 1975) is a Danish artist, who left Vietnam as a refugee with his family to live in Europe in 1979. His work is an intersection between art, global history and personal diary. A key characteristic in his works is the re-appropriation of authorship and historical events. In many of his pieces, his own life as a gay man and a Vietnam War refugee comes to light. Having grown up in Denmark, he currently lives and works in Berlin and Mexico.

Danh Vo's photographic works serve as places, where cultural imagery, personal experiences and collective histories meet. Both of these series appropriate unknown archives. By doing so, Vo emphasizes the narrative power of photographic imagery.

*Photographs of Dr. Joseph M. Carrier 1962-1973* documents young Asian men, and were taken by American photographer and anthropologist, Dr. Joseph M. Carrier. Carrier worked as a counterinsurgency specialist in Vietnam from 1962 to 1973, and later became a friend of Vo's. By the time he was forced to leave Vietnam by the American authorities, due to his homosexuality, Carrier had produced a substantial photographic archive, which he later bequeathed to Vo. This archive had particular meaning to the artist, as the photographs they pertained enabled him to rediscover the country of his birth, Vietnam.

Similarly, Vo appropriates an archive of black and white photographs in *Untitled*. The works show details of hands belonging to original Michelangelo sculptures.

**Richard Mosse**

*Incoming*, 2014-2017

Three channel HD video installation with 7.3 surround sound

Duration: 52 min 12 sec

Edition of 8

Richard Mosse (b. 1980) is an Irish conceptual documentary photographer and filmmaker, focusing on crisis regions. Mosse gained significant attention for his photographs of the war in Eastern Democratic Republic of Congo using color infrared film, and for his depictions of refugee camps across Europe and the Middle East.

The immersive three-channel video, *Incoming* (2014-2017), records the perilous routes taken by refugees from crisis regions across the Middle East and Africa to Europe, in hopes of a better future. The artist uses thermographic technology to capture these scenes with a camera that is patented by the US military, and normally used for battlefield surveillance. By using this method, the artist captures one of the most pressing subjects of our times, inviting viewers to meditate on the profoundly difficult and frequently tragic journeys of the camera's subjects. At the same time, the idea of heat, visible in the work's thermodynamic imagery, points to human displacement resulting from global warming. The idea of heat can also be seen as a metaphor for the news hype given to selective narratives, whereas it neglects or even excludes others. Despite its alternating focus in Western media, Mosse, hereby, attempts to continue to shed light on the urgent topic of human displacement.

## **Edward and Nancy Reddin Kienholz**

*The Ozymandias Parade*, 1985

Mixed media tableau

152 x 349 x 180 in

Edward Kienholz (1927-1994) was born in Fairfield, Washington. He was a self-taught artist and acquired many impressions, insights, and manual skills that would later be decisive for his artistic work. In 1954, Kienholz became involved in the avant-garde art scene, and produced his first wooden reliefs, assemblages, and later three-dimensional 'tableaux', large-scale installations for which he used found objects.

Nancy Reddin Kienholz (1943-2019) was a self-taught photographer and mixed media artist, who began her artistic partnership with her husband, Edward Kienholz, in 1972. The couple became widely recognized for their assemblage works and large-scale tableaux.

The title of the large-scale installation, *The Ozymandias Parade*, is based on the so-called "Ozymandias poems," published in 1818 by poets Percy Bysshe Shelley and Horace Smith. A central theme of the *Ozymandias* poems is the inevitable decline of rulers, due to hubris. It is most likely that the poets were referring to the Egyptian pharaoh Ramesses II, whose Greek name is known as Ozymandias. Percy Blythe Shelley's *Ozymandias* poem, in particular, later inspired numerous artworks. In 1985, Edward and Nancy Reddin Kienholz reimagined the despotic ruler, described in the poem, as a corrupt modern-day dictator commanding an abject ship of fools. Working with objects that the couple had collected in flea markets of Berlin, Amsterdam, and Paris, they created a vast, satirical tableaux, showing a "ruler," mounted on a horse upside down. At the same time, the figure of a general can be seen riding an overburdened taxpayer, with an army of tin soldiers at his feet. The word "No" on his head is the result of a poll conducted in each place that the installation is shown. The question is "Are you satisfied with your government?". Apart from this highly symbolic imagery, a number of other details can be found amongst the chaotic parade of rulers and fools.

## Yu Hong

*Supplementary issue for "China Pictorial", No. 4, 1972, President Nixon visiting China; 1972 Yu Hong, six years old, at her home inside the campus of Beijing University of Aeronautics and Astronautics, 2000*

Acrylic on canvas and print mounted on aluminum

39 3/8 x 78 6/8 in

*"PLA Pictorial" P. 16 No. 8 1989, Cleaning up the square; 1989 Yu Hong, twenty-three years old, on Wu Si Street, 2001*

Acrylic on canvas and print mounted on aluminum

39 3/8 x 78 6/8 in

*"Life Weekly" Cover No. 37 2001, Lowering of the stars and stripes flag; 2001 Yu Hong, thirty-five years old, going back to the old classroom, sitting in the same chair with the same classmates. Right after the school anniversary was over, the High School Affiliated to Central Academy of Fine Arts was relocated; 2001 Liu Wa, seven years old, going to school, 2001*

Acrylic on canvas and print mounted on aluminum

39 3/8 x 108 2/3 in

*"New Weekly", December 15 2018, P. 30-31, G7 summit, Classical Composition. (courtesy of Visual China Group); 2018 Yu Hong, fifty-two years old, outside Liu Xiadong's solo exhibition in Dusseldorf; 2018 Liu Wa, twenty-four years old, creating a plaster cast of her head, 2019*

Acrylic on canvas and print mounted on aluminum

39 3/8 x 118 1/8 in

Yu Hong was born in 1966 in Xi'an, China. Teaching at CAFA's oil painting department since 1988, her paintings have been exhibited world-wide and she has recently embarked on several virtual reality art projects. The core subject of Yu Hong's work is human nature, the growth and existence of a particular society and the influence it has on the individual, often seen through the eyes of a female protagonist.

The series, *Witness to Growth*, is one Yu Hong's longest on-going projects. Every year since 1999, the artist has been creating works to represent the year she has experienced, alongside an important political or social event, represented in a news article or news photograph. Following the birth of her daughter, Liu Wa, Yu Hong started adding a second painting to each set, depicting a scene in her daughter's life.

The works, thus, serve as a personal diary, as well as a documentation of history and society, from the artist's birth in 1966 to the present.

In the work representing the year 1972, the print contains footage of Chairman Mao Zedong in a landmark meeting with President Richard Nixon. The year 1972 marked an important turn in the relations between the United States and mainland China after years of diplomatic isolation. Alongside this event, six-year-old Yu Hong is seen daydreaming in her home.

The work depicting the year 1989 consists of a photograph, published in one of the oldest military magazines in China. It depicts the aftermath of the Tiananmen Square protests, which occurred on June 4, 1989. The headline reads "Cleaning up the Square." The painting shows Yu Hong standing on Wusi Dajie (Wusi Street) in Beijing, with a parade marching in the background.

The work representing 2001 shows a photograph taken during 9/11, which was published on the cover of a Chinese magazine. The first painting shows Yu Hong sitting with her former classmates, in the same classroom they had shared. In 2001, Yu Hong's daughter, Liu Wa, started visiting primary school. The second painting shows her in school uniform, together with a childhood friend.

The work depicting the year 2018 portrays an iconic photograph taken during the G-7 summit of that year. It captures the president of the United States, Donald Trump, surrounded by a host of world leaders, including German chancellor Angela Merkel. The painting next to it depicts Yu Hong mimicking a gesture she herself was making on an old photograph from 1993, while posing in front of the Statue of Liberty at the time. This photo can be seen printed on a banner, which was hung on the occasion of her husband, Liu Xiaodong's, exhibition. The second painting shows Liu Wa preparing a cast for a model of her face in her mother's studio.

## **Yoko Ono**

*Happy Xmas (War Is Over)*, 1971/2003

Single channel video

John & Yoko, The Plastic Ono Band with The Harlem Community Choir

From Lennon Legend DVD (2003)

Duration: 3 min 36 sec

Courtesy of the artist © 1971/2003 Yoko Ono

Yoko Ono (b. 1933) is a conceptual artist, singer, songwriter and peace activist. Ono undertook numerous collaborations with her late husband, John Lennon. John and Yoko staged two “bed-ins” in Amsterdam and Montreal as a form of nonviolent protest against the ongoing Vietnam war. They later embarked on a number of musical collaborations, one of which was *Happy Xmas (War Is Over)*.

John Lennon and Yoko Ono wrote this song in their New York City hotel room and recorded it in 1971 at the Record Plant in New York. In light of the ongoing Vietnam War, they had launched a campaign, two years prior, in which they had commissioned posters and billboards in major cities around the world that read, “War Is Over! (if you want it).” This slogan became the basis for *Happy Xmas (War Is Over)*. The music features the voices of a group of children from the Harlem Community Choir, who were taught the song by Ono and Lennon. *Happy Xmas (War Is Over)* was originally penned as a protest song against the Vietnam War, yet the theme of the 2003 video is the devastating effect of war on people of all nations, especially children.

With its Christmas connotations and its appeal for world peace, the song has become one of the most popular holiday standards world-wide. Unlike any other typical Christmas song, it repeatedly confronts the listeners by asking what they have done—in other words, have the listeners done anything, up until “this Christmas,” to help make peace? In light of the widespread violence, resulting from the ongoing wars in Syria, the armed conflicts in Afghanistan, and the crisis in Yemen—to name but a few—the work continues to serve as an urgent call to action for generations living in this day and age.

## **Robert Rauschenberg**

*The Lurid Attack of the Monsters from the Postal News, August, 1875, (Kabal American Zephyr), 1981-1982*

Solvent transfer, acrylic and collage on wood and aluminum with objects  
41 x 16 x 17 in

Endlessly inventive in his use of an extremely wide range of materials, Rauschenberg (1925-2008) broke new ground during a time when Abstract Expressionism dominated the American art scene in the 1950s. In 1959 the artist declared: "Painting relates to both art and life. Neither can be made. I try to act in that gap between the two." Rauschenberg's sculpture-painting hybrids known as "Combines" stand as the epitome of the artist's desire to work in the gap between art and life. In this type of work, Rauschenberg affixed cast-off items, such as tires, old furniture, plastic, foils and neon, to traditional supports like paint and silkscreen.

In *The Lurid Attack of the Monsters from the Postal News, August, 1875, (Kabal American Zephyr)*, Rauschenberg combines photographic imagery with menacing toothy saws bent under tension. The title of the work reflects the artist's approach to art making, revealing his sharp observation skills and ability to combine political and cultural content and themes, embodying today's culture of sampling and remix. While "Kabal" refers to Kabbalah, an ancient school of Jewish thought, which aims to explain the relation between the mortal and the eternal, "Zephyr" refers to the ancient Greek god, associated with the warm breeze and coming of spring. "American Zephyr" points towards a number of US-American vehicles named after the Greek god to underline their status and mobility, from cars, trains, to planes and warships. The freestanding vehicle-like installation was inspired by the illustrations of the 19th century Japanese printmaker Tsukioka Yoshitoshi, who made woodblock prints for newspapers to illustrate crime, politics, and public interest stories. The monster in Rauschenberg's piece is both a reference to Yoshitoshi's dramatic depictions, such as that of a ghost violating a carpenter's wife in a print, dated from August 1875, and the likening of a "monster" to war and dark forces of violence. Images of helmeted people wearing gas masks, and bombed out ruins appear right next to figures of musician John Lennon and artist Yoko Ono. Rauschenberg's friend, American artist James Rosenquist, also appears in the collage. The installation was created in the year following the assassination of Lennon. As an acknowledgement to his like-minded political activists Ono, Lennon and Rosenquist, Rauschenberg's *The Lurid Attack of the Monsters from the Postal News, August, 1875, (Kabal American Zephyr)* incites pacifism and world peace in contrast to violence and war.

## **Anselm Kiefer**

*Für Velimir Chlebnikow*, 2015-16

Oil, acrylic, emulsion, and shellac on canvas

149 5/8 x 224 7/16 in

Anselm Kiefer (b. 1945) is a German post-war painter and sculptor, who studied with Joseph Beuys and Peter Dreher during the 1970s. Through the use of heavy materials such as lead, clay, shellac, straw, dried flowers, ash and broken glass, his works refer to subjects drawn from Germany and its culture: German history, myths, literature, music, philosophy and religion, as well as questions of postwar heritage.

The painting, *Für Velimir Chlebnikow*, is part of a series of works that Kiefer dedicated to the renowned Russian poet Velimir Khlebnikov (1855-1922). One of Khlebnikov's central ideas was a cyclical recurrence of sea battles by combining poetry and mathematic calculations to describe history. The result of this calculation was that battles would endlessly repeat themselves every 317 years. Fascinated by submarines, Kiefer has created an ode to the sorrowful beauty of vessels by reflecting the themes of war, peace, the volatility of human aspirations, and the relentless nature of fate in his works. Kiefer draws on Khlebnikov's idea of the historic sea battles in an ironic way, by emphasizing that there is no fixed formula that can be applied to history.

In *Für Velimir Chlebnikow*, Kiefer incorporates two model ships into thick layers of paint, creating an intensely turbid and dynamic canvas surface. The work articulates the artist's deliberate strategy in dealing with fascist and nationalistic imagery of the past through layers of multiple versions of history and media. In reference to his national legacy of World War II, Kiefer has said: "After the 'misfortune', as we all name it so euphemistically now, people thought that in 1945 we were starting all over again... It's nonsense. The past was put under taboo, and to dig it up again generates resistance and disgust."

## **Christian Lemmerz**

*Tabernakel No. 3*, 2005

Statuario marble

13 3/4 x 12 1/2 x 24 7/16 in

*The Last God*, 2018-19

White Carrara marble

78 3/4 x 57 1/2 x 28 3/8 in

Christian Lemmerz was born in 1959 in Karlsruhe, Germany, and trained as a sculptor in Denmark and Italy, where he lives and works today. His practice ranges from drawings and sculpture to installations, video art, virtual reality art, theatre, and performances. The medium of marble plays an important role in Lemmerz's oeuvre. The word marble derives from the Greek 'marmaron', meaning crystalline rock, shining stone; most likely from the verb 'marmairo': to flash, sparkle, gleam in the light. From antiquity to the Middle Ages and the Renaissance, the materiality of marble has been associated with qualities of reflection, bedazzlement and transformation. In his sculptures Lemmerz solidifies the 'liquid' beauty of the classical stone into terrible motives, confronting the viewer with themes of death, mutilation, catastrophes and war—topics that most people prefer to leave unexamined and repressed.

*Tabernakel No. 3* is an intricately carved piece of drapery, which appears to outline a shape of a foot. The white drapery hints at casualties of war and natural disasters, the footage of which often shows bodies and even body parts that are wrapped in cloth in an attempt to hide the horrors from the viewer. At the same time, the title of the work refers to the tabernacle, which is used biblically to describe a tent-like structure, enclosed by linen curtains, where a divine presence is believed to dwell.

*The Last God* is a tall, ghostly figure, draped from head to toe in a long, white cloth. The figure is hooded, simultaneously veiled and unveiled to the viewer, as the cloth of marble outlines, yet hides its entire appearance. The pose of the sculpture is reminiscent to that of the Danish sculptor Berthel Thorvaldsen's marble sculpture *Christ*, which was created for The Church of Our Lady in Copenhagen in 1821. *The Last God* also alludes to Swiss Symbolist artist Arnold Böcklin's painting *Isle of the Dead* (1880), in which either a recently deceased, or death itself, is depicted. In Böcklin's painting, this figure is similarly shrouded in white cloth. As with *Tabernakel No. 3*, the title *The Last God* points to the idea of a divine presence. Here, however, the last god could be interpreted as the extinction of a belief system, leaving only one "Last God" standing.

## **Georg Baselitz**

*Mit Roter Fahne (With a Red Flag)*, 1965

Oil on canvas

64 x 51 1/4 in

Georg Baselitz (b.1938) is a German painter, sculptor and graphic artist. In the 1960s he became well known for his figurative, expressive paintings.

*Mit Roter Fahne* is part of Georg Baselitz's series, *Heroes*, which cemented his reputation as one of the most provocative voices of the post-war era. Produced between 1965 and 1966, *Mit Roter Fahne*, depicts a 'heroic' soldier. With his diminutive head and tattered uniform, the soldier appears humiliated, almost foolish, carrying an oversized scarlet flag rather as a burden than a signifier of victory. To the right of the figure the faded outlines of a building are visible in the distance. Red traces of blood drip from a gash in the figure's leg, while the monumental flag echoes the red. The "Hero" symbolizes the depleted survivors of devastated post-war Germany, or those returning home from the catastrophes and horrors of conflict today.

In *Mit Roter Fahne*, Baselitz creates a symbol for a defeated nation. It is not coincidental that the monumental pose of the figure, an archetypal expression of heroic masculinity, is also reminiscent of both Fascist and Socialist Realist heroic iconography, and hints at the political aims and homogenized approaches to subject matter, the artist himself was influenced by during his early years in East Berlin. Furthermore, the tragic character and isolation of the figure in *Mit Roter Fahne* testifies to the strong effect of German Romanticism. The roaming youthful figure is reminiscent of a specifically Romantic phenomenon, from Goethe's epistolary novel *The Sorrow of Young Werther*, to Caspar David Friedrich's *Wanderer Above the Sea of Fog*. The poor condition of this figure, however, denotes any kind of Romantic reading into Baselitz' painting.

## Paul McCarthy

*CSSC, Frederic Remington Charles Bronson*, 2014-16

Clay, wood, steel, laminated board, hair, foam, fiberglass

196 x 90 x 62 in

Paul McCarthy (b. 1945) is known for his highly sexualized, socially critical works, which range from performance, installation, film to "action painting". His points of reference are rooted in American pop culture, such as Disneyland, B-Movies, Soap Operas and Comics. His works typically criticize mass media and consumer-driven society and its hypocrisy, double standards and repression. McCarthy lives and works in Los Angeles, California.

The title of this work, *CSSC, Frederic Remington Charles Bronson*, references two characters, Frederic Remington and Charles Bronson. Frederic Remington (1861-1909) was a painter, illustrator and sculptor and became famous for his invention of the "cowboy" sculpture, most notably for *The Bronco Buster* (1895), which depicted a cowboy mounted on a rearing horse. Remington's works were inspired by everyday life, as the artist came from a family of horse-back riders and saddle makers. His first-hand knowledge of horses enabled him to illustrate and sculpt the accurate gait of a horse in motion, making him one of the first artists to achieve this.

Charles Bronson (1921-2003) was a Lithuanian-American actor, who was often cast as a police officer, gunfighter, or vigilante in American Western films. When the two names Frederic Remington and Charles Bronson are placed together, they create a third character—Charles Remington, a fictional protagonist of the 1996 movie *The Ghost and the Darkness*, starring Michael Douglas.

McCarthy's sculpture, *CSSC, Frederic Remington Charles Bronson*, contains several references to Remington's life and work, such as the horse on the bottom of the sculpture and the mustachioed face, wearing a cowboy hat. As is typical for McCarthy's works, there is a macabre element to the sculpture; the viewer is presented with a vandalized bust and distorted face of the once iconic cowboy. What is left of the twisted lower body of the horse seems to be dripping with a yellowish fluid. In addition, the cowboy's eyes have been pierced with two metal rods.

**Omer Fast**

*Continuity*, 2012

Single channel HD video

Duration: 40 min

Edition of 6

Omer Fast (b. 1972) is an Israeli living in Berlin, who works primarily with video. For the past few years he has investigated important historical events from earlier and more recent times, with a focus on the aftermath of war.

*Continuity* tells the story of a young German soldier who returns home after serving in Afghanistan, and the way a family handles this homecoming. As the plot unfolds, we learn that nothing is as it seems. What first appears to be strange anomalies in an otherwise familiar domestic environment gradually becomes a nightmare scenario. As the young man struggles to make sense of his increasingly surreal and alien home, it becomes doubtful whether he ever actually returned from service. In each of the three parts in which the film plays out, we see a new man in the role of the young soldier. The relationships and the conversations among the family members take their course in unpleasant variations. With *Continuity*, Fast deals with a highly relevant theme: the loss of a son in connection with a peacekeeping military action, and the issue of how one can continue with one's life after the loss of a child.

## **Ai Weiwei**

*Two Figures*, 2018

Alpha plaster, iron, mattress, and ormosia seeds

Dimensions variable

Ai Weiwei (b. 1957) is a Chinese artist and activist. He has been openly critical of the Chinese Government's stance on democracy and human rights, and is best known for investigating government corruption, which resulted in his arrest at Beijing Capital International Airport in 2011. Ai Weiwei lives and works in Berlin and Beijing, and has recently directed a number of documentary films, which explore the humanitarian crisis, revolving around refugees fleeing their countries, due to war and climate change.

*Two Figures* was made during Ai Weiwei's stay in Brazil. Here, the artist intended to make three-dimensional portraits of the different aspects and tensions of Brazilian culture. He modeled the things he encountered, including the Pequi tree, indigenous fruits, as well as people. *Two Figures* implicitly relates to the ostensible sexuality in Brazilian culture. After a number of intense dreams during his stay in Brazil, he hired a team of professional mold-makers to create casts with plaster of himself and a Brazilian model. The resulting *Two Figures* depict a scene from an erotic dream the artist had, involving himself and an unknown woman. The installation also includes ormosia seeds, from the ormosia tree native to South America. The artist refers to a childhood memory of his father, who showed him the same seeds while living in the Gobi Desert. The seeds are also an allusion to the famous Tang Dynasty poem, *Love Seeds*, also known as *Longing or Yearning*, written by the Tang Dynasty poet, Wang Wei. The poem uses the metaphor of red beans to express a deep feeling of yearning. Although it is typically used to describe the feeling of yearning between two lovers, it can also be applied to the longing one feels towards an absent friend or family member.

## **Louise Bourgeois**

*The Couple*, 2003

Aluminum, hanging piece

143 3/4 x 78 3/4 x 43 1/4 in

French artist Louise Bourgeois (1911-2010) is best known for her large-scale sculpture and installation art. In 1938 she moved to New York City, where she worked the rest of her life. Bourgeois developed the scope of her artistic expression throughout her long career. Initially, her work was concentrated on painting and printmaking, but during the 1940's, she shifted her attention to sculpture.

By creating hanging artworks, Bourgeois widened the field of sculpture. While often simply being held by a thin line, these works are more 'exposed' than the sculptures that are physically placed on the ground. They can also be set in into a spinning motion. The sculpture, therefore, has an innate instability, which represents order and chaos as well as the state between the two extremes.

In the reflective sculpture *The Couple* two figures are depicted intertwined, to the point that their upper bodies are wound together as a spiral. These figures reach out for each other without being able to make contact. On the one hand, the spirals protect the individuals; on the other hand, the protection becomes claustrophobic, binding them to prevent them from connecting. The eternally interwoven symbolizes the feeling of being alone and yet being together, as well as the dependence individuals may have on one another within any sort of relationship. *The Couple* unites several aspects in Bourgeois' art: the polished aluminum reflecting its surroundings; the seemingly fragile, hanging sculpture; the often used spiral motif; and, last but not least, the theme of the relationship as one of the deepest, most giving, but also most complicated elements in life.

## **Cecily Brown**

*Seven Brides for Seven Brothers*, 1997-98

Oil on linen

76 1/16 x 98 1/8 in

Cecily Brown was born in London in 1969. She is known for her tactile, semi-abstract paintings, which explore the power relationship between male and female. Since the end of the 1990s, Brown has been living and working in New York.

The bright and chaotic painting, *Seven Brides for Seven Brothers*, is a sensual kaleidoscope of semi-abstract figures. Two nude figures are easily identifiable: a man seen from behind is progressing toward a reclining woman.

The title of the work refers to the 1954 American musical film by the same name, which is about a backwoodsman, who brings a wife home to his farm, making all of his six brothers decide to marry. The film is based on the short story *The Sobb'in' Women* (1938) by Stephen Vincent Benét, which in turn parodies the incident in Roman mythology of *The Rape of the Sabine Women*. The ancient legend tells how men of Rome committed mass abduction of young women from other cities in the region, and has been a frequent subject throughout art history as well as popular culture. Following the Roman example, the male characters in the short story by Benét as well as in the 1954 musical abduct a group of women in order to marry them. First, the women are indignant, but eventually, they are won over.

The word "rape" is the conventional translation of the Latin word "rapito" used in the ancient account of the incident in Roman mythology. As opposed to a sexual assault, modern scholars often interpret the word as "abduction". In Brown's work, the title plays a major role in the magic of the image, inviting the viewer to discover in the rest of the scene some pornographic or orgiastic details, which are or are not therein. Brown's painting remains open for interpretation as the erotic, playful exploration of figuration and abstraction blurs the lines between passion and violence.

**Tracey Emin**

*The more of you the more I love you*, 2016

Neon (flamingo pink)

68.5 x 259.75 x 0.8 in

British artist, Tracey Emin (b. 1963), works in film, painting, neon, embroidery, drawing, installation, and sculpture. Her work is intensely personal, revealing intimate details of her life. With brutal honesty and poetic humor, Emin herself states that her practice is essentially narcissistic, no matter how much she might think she is sharing her work with other people.

Since 1995, Emin has produced neon artworks based on her own handwriting to express her inner thoughts, inspired by her childhood memories of the neon illuminations in the English seaside town of Margate. In works, such as *The more of you the more I love you*, Emin harnesses the poignancy of emotionally wrought, yet ambiguous sentences to reveal the universality of their message. She views these neon phrases as snippets of moments, which could either be read as someone's inner thoughts, or as messages to someone. *The more of you the more I love you* was shown at Art Basel 2016, during which the artist stated that her piece could also be viewed as an expression of her political views. When asked about her opposition against Brexit at the time, Emin explained: "If you told me you were having a party but that I wasn't invited, why would I ever want to invite you to anything in the future?"



## FAURSCHOU FOUNDATION

Faurschou Foundation was established in 2011 by Jens Faurschou—a Danish collector, art advisor, and philanthropist—in order to champion artists and foster cross-cultural dialogue and exchange internationally, in particular between the East and the West.

The Foundation has two primary areas of activity: acquiring significant works of contemporary art for its private collection and organizing museum-quality exhibitions across the globe, which offer visitors unique experiences and opportunities.

Faurschou Foundation is headquartered in Copenhagen and has extended its permanent exhibition spaces to Beijing (est. 2011) and New York (Greenpoint, Brooklyn est. 2019), as well as arranged biannual temporary exhibitions in Venice since 2015. The Foundation's international exhibition program consists of both thematic presentations and solo exhibitions and revolves considerably around the Foundation's sizeable and growing art collection, but also includes special commissions produced in collaboration with artists, galleries, and other institutions.



FAURSCHOU NEW YORK  
148 GREEN ST, BROOKLYN  
NEW YORK, NY 11222  
UNITED STATES

[FAURSCHOU.COM](http://FAURSCHOU.COM)