

Elvira Zambrana Horvei

Faith in Fakes

June 5 - June 28

We make copies of everything. It's a way of showing others something when they can't see the original with their own eyes. Our screens are full of copies. Hollywood is manufacturing real and fictional stories, remakes, biopics with celebrities playing celebrities; old stories retold for entertainment. Sometimes, we make copies for protection. The Lascaux cave in France, renowned for its Palaeolithic cave paintings, has been closed to the public since 1963 due to the damage caused by human visitors. They've made a full-scale replica about 200 meters away from the original, and according to TripAdvisor, "the replica feels just like the real thing". Other times, copies are made for marketing purposes. Duplicates, like the countless versions of the Statue of Liberty around the world in the shape of key chains, photos, costumes, and an actual twin in Paris. Many people know her through her copies without ever having seen her.

But what happens to the original when we make a copy of it? Is its significance amplified through broader sharing, or does it alter the real meaning and characteristics of the original? In a Jorge Luis Borges story, the emperor invites a poet to write about his palace. After seeing the whole world within the palace, the gardens, circuses, rooms, collections, people - the poet comes up with a one-word poem. A word so accurately representing the palace that it - poof! - ceases to exist, and the poet is accused by the emperor of stealing his palace. In another story by Borges, famously retold in the introduction to Jean Baudrillard's *Simulations*, an empire is obsessed with creating an exact map of its territory. The copy and the original end up being the same size, and over time, the map and the territory become indistinguishable from each other - their ruins fading into one another. This makes me wonder if we can find ways to share while still preserving the original?

Faith in Fakes is named after a book by Umberto Eco about America's fixation with false realities, as seen in Disneyland, wax museums, souvenirs, and architecture. Eco's writings activated my own newfound faith in fakes. Faith that they can operate as vessels that transport you to the original without altering it, like taking the bus to a mall but only being able to look inside the mall through its windows.

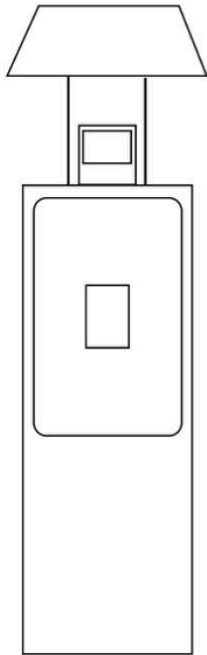
In this exhibition, intimate thoughts and memories are represented through non-figurative sculptural compositions in large format photographic positives. The photographs themselves are representations, and they are shown in a construction where they can be viewed by looking at their mirror image. Faith in Fakes is an invitation into private constellations; shared but withheld, protected but reinforced, hidden but amplified.

- Elvira Zambrana Horvei

Elvira Horvei (b. 2000) lives and works in Oslo (New York until recently). She attended the Artist Residency Program at Skowhegan School of Painting and Sculpture in 2023 after graduating with a Bachelor of Fine Arts from Parsons School of Design and Eugene Lang College of Liberal Arts (New York) in 2023. Recent shows include a solo exhibition *Copy Palace* at Rumpus Room Gallery (St. Louis, 2025), two-person exhibition *Soft*

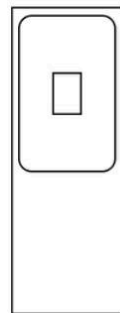
Shiny Star City at Gamle Munch (Oslo, 2024), and group exhibition *OVERLOAD* at New Uncanny Gallery (New York, 2024).

Worklist



Analog Thought Machine, 2025

6 large format positives, MDF, Plexi, Mirrors, LEDs, Plastic, Metal
[in the middle of the room]



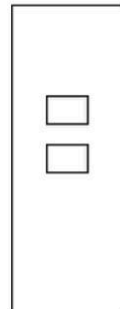
Side 1

*Sometimes I hide things
for myself to find later.
Count on time to forget,
retrace my steps,
and find my reasons.*



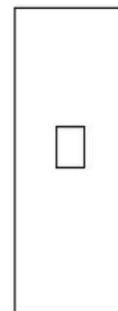
Side 2

The One Ship



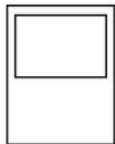
Side 3

Daydream Demands



Side 4

Behind my Head



Zoo Ubåt, 2025

Large format positive, MDF, Plexi, Mirrors, LEDs
[on top of the cabinet]