

## MIGUEL ABREU GALLERY

### BLAKE RAYNE

Blake Rayne's paintings are structured by the generative duplicity of words like script, folder, application, dissolve, and screen. These operative terms locate the work between structures of linguistic description and the history of reflexive material procedures. Rayne begins from an orientation that would consider the terms 'painter' and 'painting' as signs—that is, as fictions. They have no stable material definition, but rather are shaped by linguistic, institutional, and physical relations. Rayne's mode of abstract painting is irrevocably marked by conceptual art. Here, context is constitutive.

A cryptic accumulation of references culled from esoteric historical figures, archival images, literature, personal relationships, and network television are, in Rayne's body of work, united under the structuring sign of cinema. Each exhibition is staged like a shot in a film, necessarily informed by and in dialogue with those that came before it. 'Scripts' drawn from film production that call for folding, spraying, stitching, and looping govern the work's material formation. The patterns that appear on its surface always have a relationship to the structure of the pictorial support.

For *The Disappearance of Red Pistachio Shells / The Dawn of the Californian Nut Industry* (1979) (2007), a loop of canvas was acted upon with protective films, rollers, and spray paint, then cut and stitched into individual works. In *Dust of Suns* (2008), Rayne deployed the cut alongside the fold, this time hanging canvases alongside their corresponding crates in what amounted to a spatial 'trailer' for a future film. This dialectic between the word and the painterly gesture was again taken up in *Folder and Application* (2010), which overlaid white monochrome canvases with projected text and a cascading felt letter 'a'; the exhibition staged a job 'application' for the position of painter. *On Fridays We Have Half Days* (2014) recast aspects of the movie theater apparatus—box office, concession stand, projection booth—within the space of the gallery: paintings functioned as 'posters' and promotional tools and a stop-motion digital 'trailer' projected them in miniature on live bacterial culture.

Blake Rayne continually engages the history of painting as a field of tensions that compose the practice of painting as cultural sign. He attempts to work through the need for historical competence in understanding the possible relevance of painting for both the painter's level of self-consciousness *and* for forces of legitimation within a corporate culture of information. The sign 'painting' is on the one hand always compensatory for other cultural interests, at the same time that it also suggests a field of evasions and deflections, a material practice in which the artist is constantly displaced by language while being administered by institutional demands for certain types of artistic subjects: whether the latter be the hack *enfant-terrible* or the artist intent on legitimizing his/her endeavors with a trove of cultural reference.

*Blake Rayne, born in Lewes, Delaware in 1969, lives and works in New York. He was educated at the California Institute of the Arts, received a fellowship from the American Academy in Berlin (2010), and has taught at Columbia University's School of Visual Arts.*

*One-person exhibitions of Rayne's work include These Pellets Here This Powder There (Miguel Abreu Gallery, New York, 2016), Peaceful Photographers (Campoli Presti, London and Paris, 2015), Warmilk (Mendes Wood, São Paulo, 2014), On Fridays We Have Half Days (Miguel Abreu Gallery, New York, 2014), Blake Rayne (1301PE, 2013), Wild Country (Campoli Presti, London, 2012), Blake Rayne (Formalist Sidewalk Poetry Club, Miami Beach, 2011), Shade Subscription (Captain Petzel Gallery, Berlin, 2011), Coastal Graphics (Sutton Lane, Paris, 2011), and Folder and Application (Miguel Abreu Gallery, New York, 2010). He has also been featured in group exhibitions such as PLAGIAGE/FOLD (Gagosian Gallery, London, 2014) Chat Jet: Painting <Beyond> the Medium (Künstlerhaus, Graz, 2013), I Think and That Is All That I Am (Thomas Duncan Gallery, Los Angeles, 2012), System Analysis (Langen Foundation, Neuss, 2011) and New York to London and Back: The Medium of Contingency (Thomas Dane Gallery, London, 2011), as well as Bergen Kunsthall, The Kitchen, Sculpture Center, Artists Space, Reena Spaulings, Greene Naftali, and American Fine Arts. In 2016-17, Cabin of the Accused, the first survey exhibition of Rayne's work, was presented at the Blaffer Art Museum in Houston, Texas. It was subsequently accompanied by Tense and Spaced Out: Polar Nights, Glacial Chaos, and the Ecology of Misery, a monograph published by Sequence Press, Blaffer Art Museum, and Sternberg Press, that covers the last ten years of the artist's output, featuring texts by John Kelsey, David Lewis, Jaleh Mansoor, Laura Owens, Sean Paul, and Javier Sánchez Martínez.*

*Rayne's paintings are held in the collections of the Museum of Modern Art, the Whitney Museum of American Art, FRAC Poitou-Charentes and the Portland Museum of Art.*

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## BLAKE RAYNE

Born in Lewes, Delaware, 1969  
Lives and works in New York

## EDUCATION

**1992**

B.F.A. California Institute of the Arts, Valencia, CA

## SELECTED SOLO EXHIBITIONS

**2018**

Galeria Nuno Centeno, Lisbon, Portugal (forthcoming)

**2016**

*Cabin of the Accused*, Blaffer Art Museum, Houston, TX

*Paris*, Campoli Presti, Paris

*These Pellets Here This Powder There*, Miguel Abreu Gallery, New York, NY

**2015**

*Peaceful Photographers*, Campoli Presti, London, UK

*Peaceful Photographers*, Campoli Presti, Paris, France

**2014**

*Warmilk*, Mendes Wood, São Paulo, Brazil

*On Fridays We Have Half Days*, Miguel Abreu Gallery, New York, NY

*A Moveable Feast – Part V: Blake Rayne*, Campoli Presti, Paris, France

**2013**

*Blake Rayne*, 1301 PE, Los Angeles, CA

**2012**

*Wild Country*, Campoli Presti, London, UK

**2011**

*Blake Rayne*, Formalist Sidewalk Poetry Club, Miami Beach, FL

*Shade Subscription*, Capitain Petzel Gallery, Berlin, Germany

*Coastal Graphics*, Sutton Lane, Paris, France

**2010**

*Folder and Application*, Miguel Abreu Gallery, New York, NY

*Rationalisme Appliqué: Blake Rayne & Scott Lyall*, 1301 PE, Los Angeles, CA

**2009**

*The World of Interiors at War*, Terri and Donna, Miami, FL

**2008**

*Blake Rayne*, Sutton Lane, Paris, France

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*Dust of Suns*, Miguel Abreu Gallery, New York, NY

**2007**

*The Disappearance of Red Pistachio Shells / The Dawn of the Californian Nut Industry* (1979), Sutton Lane c/o Ghislaine Hussenot, Paris, France

**2006**

*Wallace Nutting with Julia Hill*, Sutton Lane, London, UK

*Empedocles/Hölderlin, Cézanne/Gasquet, Straub/Huillet, Dominique Païni & Blake Rayne*, Miguel Abreu Gallery, New York, NY

**2005**

*Untitled Painting*, Kevin Bruk Gallery, Miami, FL

*Untitled Painting*, Reena Spaulings Fine Art, New York, NY

**2003**

*Three of the Four Seasons: "August Evening Walkout,"* Greene Naftali, New York, NY

**2001**

*Three of the Four Seasons: "The Winter Line 2,"* Greene Naftali, New York, NY

**2000**

*Three of the Four Seasons: "The Winter Line 1,"* Johnen + Schöttle, Cologne, Germany

**1999**

*Three of the Four Seasons: "Fall Bouquet,"* Galerie Rüdiger Schöttle, Munich, Germany

**1998**

*Three of the Four Seasons: "Autumn Drive,"* Greene Naftali, New York, NY

**1997**

*The Arrangement*, Newsantandrea arte contemporanea, Savona, Italy

**1996**

*Model*, Greene Naftali Gallery, New York, NY

**SELECTED GROUP EXHIBITIONS**

**2017**

*What's New? Recent Acquisitions*, New York Public Library (Stephen A. Schwarzman Building), New York, NY

*Summer Show*, 1301PE, Los Angeles, CA

*TRUTH BISTRO*, curated by Gabriel Lima, Kai Matsumiya, New York, NY

**2016**

*See sun, and think shadow*, Gladstone Gallery, New York, NY

Tre Amici, Long Branch, NJ

*Tales of Ratiocination*, Campoli Presti, London

*Small Choice in Rotten Apples*, Off Vendome, New York, NY

**2015**

*Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York, NY

*Works on Paper*, Greene Naftali, New York, NY

*Call and Response*, Gavin Brown's enterprise, New York, NY

*BLUEPRINT*, Curated by Sebastiaan Bremer, Florian Idenburg and Jing Liu, Storefront for Art and Architecture, New York, NY

*Pure Paint for Now People*, Curated by Lydia Gravis and Matthew Choberka, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, UT

**2014**

*Postcodes: Kind*, Coletor, São Paulo, Brazil

*PLIAGE/FOLD*, Gagosian Gallery, Paris, France

**2013**

*Une tradition matérielle*, FRAC - Fonds Régional d'Art Contemporain Poitou-Charentes, France

*Chat Jet: Painting <Beyond> The Medium*, curated by Sandro Droschl and Christian Egger, Künstlerhaus, Graz, Austria

**2012**

Art|43|Basel – Art Galleries, Miguel Abreu Gallery, Basel, Switzerland

*I Think and That Is All That I Am*, Thomas Duncan Gallery, Los Angeles, CA

**2011**

Art|Basel|Miami Beach – Art Galleries, Miguel Abreu Gallery, Miami, FL

Art Brussels 29, Miguel Abreu Gallery, Brussels, Belgium

*System Analysis*, Langen Foundation, Neuss, Germany

*New York to London and Back: The Medium of Contingency*, Thomas Dane Gallery, London, UK

**2010**

*Systems Analysis*, West London Projects, London, UK

*Nikolas Gambaroff, Michael Krebber, R. H. Quaytman, Blake Rayne*, Bergen Kunsthall, Norway

*Swell: Art 1950 – 2010*, Metro Pictures, New York, NY

*Besides, With, Against, And Yet: Abstraction and The Ready-Made Gesture*, curated by Debra Singer, The Kitchen, New York, NY

*Fax*, Para/Site Art Space, Hong Kong, SAR

*Fax*, curated by João Ribas (The Drawing Centre) and Independent Curators International, The Torrance Art Museum, Torrance, CA

**2009**

*Collatéral*, curated by Yann Chevalier, Le Confort Moderne, Poitiers, France

*"The Practice of Joy Before Death; It just would not be a party without you,"* a Die Störung Situation, Scaramouche Gallery, New York

*Practice vs. Object*, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York, NY

*The Space of the Work and the Place of the Object*, Sculpture Center, Long Island City, NY

**2008**

Art|39|Basel – Art Premiere, with Scott Lyall, Miguel Abreu Gallery, Basel, Switzerland

**2007**

*Regroup Show*, Miguel Abreu Gallery, New York, NY

*Thanksgiving*, Sutton Lane c/o Ghislaine Hussenot, Paris, France  
*Form as Memory*, Miguel Abreu Gallery, New York, NY  
*For the People of Paris*, Sutton Lane c/o Ghislaine Hussenot, Paris, France (Cat.)

## 2006

*Make Your Own Life: Artists In and Out of Cologne*, Institute of Contemporary Art, University of Pennsylvania, PA  
(touring: Henry Art Gallery, University of Washington, Seattle, Museum of Contemporary Art, North Miami)  
Artspace, Auckland, New Zealand  
*In Dialogue: Cecily Brown, Jacqueline Humphries, Blake Rayne, Pieter Schoolwerth, Josh Smith, Charline von Heyl*, Elizabeth Dee Gallery, New York

## 2004

*The Sublime is (Still) Now*, Elizabeth Dee Gallery, New York, NY  
*Establishing Shots*, curated by Christian Rattemeyer, Artists Space, New York, NY  
*The New Romantics*, Greene Naftali, New York, NY

## 2003

*Nature Boy*, Elizabeth Dee Gallery, New York, NY  
*Everybody Knows This is Nowhere*, Kevin Bruk Gallery, Miami, FL

## 2002

*Painting as Paradox*, curated by Lauri Firstenberg, Artists Space, New York, NY

## 2001-02

*Surrounding Interiors: Views Inside the Car*, Museum of Art, Fort Lauderdale; Davis Museum and Cultural Center, Wellesley Massachusetts; The Frederick R. Weisman Museum, University of Minnesota, MN

## 2001

*Extended Painting*, Monica De Cardenas, Milano, Italy  
Group Show, Kevin Bruk Gallery, Miami, FL

## 2000

*New, New, New*, curated by Patrick Callery, AdHoc in conjunction with The New Museum, New York, NY  
*3ness*, curated by Dike Blair, Jim Dams & Edith Doove, Museum Dhondt-Dhaenens, Belgium  
*Trailer*, Greene Naftali, New York, NY

## 1999

Group show, Johnen + Schottle, Cologne, Germany  
*Malerei*, Kunsthalle INIT, Berlin, Germany  
*Foul Play*, Thread Waxing Space, New York, NY  
*Free Coke*, Greene Naftali, New York, NY  
*Part I. Quadrants - Answer yes, no, or don't know*, Andrew Kreps Gallery, New York  
*Cruise Control*, Cristinerose Gallery, New York

## 1998

*I LOVE NEWYORK - crossover of contemporary art*, Museum Ludwig, Cologne, Germany  
*Encyclopedia 1999*, Turner & Runyon, Dallas, TX  
*Surfacing the Surface*, DFN Gallery, New York  
*Painting: Now and Forever, Part I*, Pat Hearn / Matthew Marks Gallery, New York, NY  
*Super Freaks-Post Pop & the New Generation, Part II; Odyssey*, Greene Naftali, New York, NY

**1996-97**

*100 Photographs*, American Fine Arts, Co., New York, NY

**1996**

*The Garage Project: Form 6 Lumina; Thomas Baldwin & Blake Rayne*, sponsored by the Mak Center for Art and Architecture, The Schindler Apartments, Los Angeles, CA

**1995**

*Tell Everyone*, Greene Naftali Gallery, New York, NY

**1994**

*Crash*, Threadwaxing Space, New York, NY

*Blake Rayne & Scott Lyall*, John Good Gallery, New York, NY

## **BOOKS & PUBLICATIONS**

Blair, Dike. "Some Thoughts, 3 Things, and 9 Artists." *3ness*. Deurle: Museum Dhondt-Dhaenens, 2000.

*Collatéral*. Poitiers: Le Confort Moderne; London: Sutton Lane; Leipzig: Lubok, 2010.

Duncan, Thomas, et al. *Gambaroff, Krebber, Quaytman, Rayne*. Bergen: Bergen Kunsthall, 2010. pp. 50-65.

*For the People of Paris*. London: Sutton Lane, 2007. pp. 90-93.

*I Love New York-crossover of contemporary art*. Cologne: Museum Ludwig, 1998.

Mackay, Robin, ed. *The Medium of Contingency*. London: Urbanomic; London: Ridinghouse, 2011.

Rayne, Blake. Miami, FL: Kevin Bruk Gallery, 2005.

Rayne, Blake, et al. *Tense and Spaced Out*. Houston; Blaffer Museum of Art; Berlin: Sternberg Press; New York: Sequence Press, 2017.

Schneider, Christiane Maria, ed. *Systemanalyse*. Neuss: Langen Foundation; Wuppertal: Prometheus, 2011. pp. 34-39.

Schwabsky, Barry, and Jessica Stockholder, eds. *Vitamin P2: New Perspectives in Painting*. London: Phaidon, 2011. pp. 254-55.

Simpson, Bennett, and Joseph Strau. *Make your own life: Artists in and Out of Cologne*. Philadelphia, PA: Institute of Contemporary Art, University of Pennsylvania, 2006.

## **SELECTED BIBLIOGRAPHY**

**2017**

Galvez, Paul. "Blake Rayne," *Artforum*, Vol. 55, No. 7, March 2017, pp. 273-274

Hawley, Anthony. "Proposing Painting as a Form of Refusal," *Hyperallergic*, February 21, 2017

**2016**

"Blake Rayne, 'These Pellets Here This Powder There'," *Time Out New York*, May 30

**2014**

"Blake Rayne, 'On Fridays We Have Half Days'," *Time Out New York*, May 15-21

**2012**

Braithwaite, Hunter. "Critic's Pick: Formalist Sidewalk Poetry Club," *Artforum.com*, December 27

**2011**

Beeson, John. "Mode of Production," *Texte zur Kunst*, No. 84, December

Macaes, Bruno. "Blake Rayne's Shade Subscription," *Art-agenda.com*, October 11

#### **2010**

Burns, Aileen. "Gambaroff, Rayne, Quaytman, Krebber." *Art in America*, November-December  
Halle, Howard. "Blake Rayne, Folder and Application," *Time Out New York*. May 27 - June 2

#### **2009**

Lewis, David. "Critic's Picks: Collatéral," *Artforum.com*, July 13  
Ho-Sing, Nikki. "A Solid Existence," *Tokion*, V 2.9, March  
Johnson, Ken. "Aesthetic Withdrawal in the Quest for Ideas," *The New York Times*. January 22

#### **2008**

Lewis, David. "Blake Rayne," *Frieze*, October  
Marshall, J. Piper. "Blake Rayne," *Art Papers*, July-August  
Basta, Sarina. "Blake Rayne," *Texte zur Kunst*, No. 70, June  
Coburn, Tyler. "Blake Rayne," *ArtReview*, Summer  
Bentley, Kyle. "Blake Rayne," *Artforum*. Summer  
Doran, Anne. "Blake Rayne," *Time Out New York*. May 8-14, p. 62  
Saltz, Jerry. "Critic's Pick, Blake Rayne," *New York Magazine*, April 29  
Cotter, Holland. "Blake Rayne," *The New York Times*, April 24

#### **2007**

Lavrador, Judicaël. "Blake Rayne," *Les Inrockuptibles*. No. 600, May 29

#### **2006**

Burton, Johanna. "Sufficient Grounds," *Artforum*, October  
Moreno, Gean. "Blake Rayne," *Artpapers*, May-June

#### **2004**

Sholis, Brian. "Critic's Pick: ...The New Romantics," *artforum.com*, January  
Glueck, Grace. "The New Romantics," *The New York Times*, January 23

#### **2003**

Kelsey, John. "Blake Rayne: Greene Naftali," *Artforum*, September  
McAllister, Jackie. "Blake Rayne ...August Evening Walk Out," *Time Out New York*, May 29 - June 5  
Johnson, Ken. "Art Review: Blake Rayne," *The New York Times*, May 23

#### **2001**

Aukeman, Anastasia. "Blake Rayne at Greene Naftali," *Art in America*, April  
Simpson, Bennett. "Blake Rayne," *Frieze*, Issue 58, April

#### **2000**

Brennan, Michael. "Painter's Journal", *artnet.com*, November  
Griffin, Tim. Review, "The Winter Line," *Time Out New York*. November 16 - 23, p. 82  
Review, "The Winter Line," *The New Yorker*. November 13  
Griffin, Tim. "Blake Rayne," *purple prose*. Summer

#### **1999**

Roos, Von Renate. "Des Pudels Kern," Review Galerie Johnen + Schottle, *Kölner Stadt-Anzeiger*. June 22  
Jocks, Heinz-Norbert. "I Love New York," *Kunstforum*. January-February, p. 346

## **1998**

"Ich kaufe gern," *Das Wichtigste*, July 11

Skelton, Carl. "Painting Now and Forever Part 1," *dART International*, Fall

Blair, Dike. "Autumn Drive," *The Thing*. www.thing.net, October

"Mob Rule #16: Are You Being Installed?," *NY Arts Magazine* No. 25, October, p. 7-8

Conley, Kevin. "Autumn Drive," *The New Yorker*, October 12, p.19-20

Blackburn, Meg. "Autumn Drive," *NY Arts Magazine*, No. 24, September, p.38

Schmerler, Sarah. "Autumn Drive," *Time Out New York*, October 1-8, p. 64

Pinchbeck, Daniel. interview, *The Art Newspaper*, Vol. X, No. 84, September, p.60

## **1997**

Berruti, Antonella. "The Arrangement," *Juliet*

Conti, Viana. "The Arrangement," *Flash Art*, Vol. XXX, No. 205

Dee Mitchell, Charles. "Blake Rayne at Greene Naftali," *Art in America*, May

## **1996**

Anastas, Rhea. "Notes toward a Criticism for Artists Who Write," Spring

## **LECTURES & TEACHING**

### **2013**

Artist Talk, "Distinguished Visiting Artist Program," University of British Columbia, Vancouver, Canada

### **2003-2009**

Assistant Professor & Director of Graduate Studies, Columbia University, School of the Arts, New York

## **AWARDS**

### **2010**

Fellowship at the American Academy in Berlin

### **2001**

Richard and Hinda Rosenthal Foundation Award from the American Academy of Arts and Letters

## **PUBLIC COLLECTIONS**

FRAC - Fonds Regional d'Art Contemporain Poitou-Charentes, France

Museum of Modern Art, New York, NY

New York Public Library, New York, NY

Portland Museum of Art, Portland, OR

Whitney Museum of American Art, New York, NY