

## MIGUEL ABREU GALLERY

### FOR IMMEDIATE RELEASE

Exhibition: *BLAKE RAYNE: CABIN OF THE ACCUSED*

Location: Blaffer Art Museum, Houston, Texas

Dates: October 21, 2016 – March 18, 2017

Blaffer Art Museum is pleased present *Blake Rayne: Cabin of the Accused*, the first midcareer survey of the New-York-based artist, a central figure shaping current debates about painting. Opening on Friday, October 21, 2016 with a reception from 7-9pm, the exhibition features major works completed from 2003 to the present which showcase the breadth of his work in various media including in painting, sculpture, printmaking, and installation. In addition to the survey, the exhibition will also premiere new site-specific projects. *Blake Rayne: Cabin of the Accused* is organized by Javier Sánchez Martínez, Cynthia Woods Mitchell Curatorial Fellow at Blaffer Art Museum, in close collaboration with the artist and on view through March 18, 2017.

The exhibition title, *Cabin of the Accused*, combines two words associated with opposite implications, describing a paradoxical architecture that sets into relation recreation and detention. Comprised of more than 30 works, *Cabin of the Accused* neither reconstructs nor presents a chronological or thematic selection of Rayne's work, but it rearticulates specific elements, organizational attitudes, and pictorial procedures central to questioning, contributing, and testing contemporary beliefs regarding painting.

Rayne's work tests how painting is responding to shifts in perceptual regimes, labor conditions, and temporal paradigms. The artist asserts painting has no essence outside of its historical models, thus gathering and dispersing itself at every moment. On that premise, Rayne works on and through the technologies and institutions of painting, placing its conditions of possibility into relief. Rayne's practice is an ongoing act of revision that creates a catalog of processes and operations. Through this constantly evolving catalog, he produces a discursive and material strategy that creates a plastic interplay between art and the social.

The presentation of works as a series of episodes within exhibitions evokes the organization of serialized writing in sequential installments. Exhibitions are organized as scenographic arrangements like constellations, enabling us to perceive possible relationships between objects. Rayne examines pictorial strategies and operations to translate, decontextualize, fold, and superimpose "scripts" grafted from sites of cultural production.

*Born in Lewes, Delaware in 1969, Rayne was educated at the California Institute of the Arts, and moved to Brooklyn in the early 1990s, where he currently lives and works. Rayne contributed to art spaces such as Reena Spaulings, Orchard, Scorch Earth, and Miguel Abreu Gallery. He held positions of instructor at the Bard College MFA program and Director of Graduate Studies at the School of Arts of Columbia University, where he is influential on to a younger generation of artists. One-person exhibitions of Rayne's work include These Pellets Here This Powder There (Miguel Abreu Gallery, 2016); Peaceful Photographers (Campoli Presti, London and Paris, 2015); Warmilk (Mendes Wood, São Paulo, 2014); On Fridays We Have Half Days (Miguel Abreu Gallery, 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), among others. His work is held in the collections of the Museum of Modern Art, Collection FRAC Poitou-Charentes, Portland Museum of Art, and the Whitney Museum of American Art.*