

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. In 2018, Rayne initiated a series of four exhibitions beginning with *DOGSKULLDOGS* at Miguel Abreu Gallery, centered around painted appropriations of famous Neanderthal skull remnants, engaging while simultaneously suspending the material realities of archeological, cultural and political history, linguistic reference, and the expressivity of painting within an individual art object.

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 (b. 1969, Lewes, Delaware) lives and works in New York. He attended 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.

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. Solo exhibitions include Yogurt Cinema (A Certain Lack of Coherence, Porto, 2019), Brother Ass (Central Fine, Miami, 2019), DOGSKULLDOGS (Miguel Abreu Gallery, New York, 2018), and Carbon Days (Nuno Centeno, Porto, 2018), among others. His work was included in Collected by Thea Westreich and Ethan Wagner at the Whitney Museum of American Art in 2016, Chat Jet: Painting <Beyond> the Medium Medium (Künstlerhaus, Graz, 2013), and group shows at Bergen Kunsthall, The Kitchen, SculptureCenter, Artists Space, Gladstone Gallery, Gagosian Gallery, Reena Spaulings, Greene Naftali, and American Fine Arts.

Tense and Spaced Out: Polar Nights, Glacial Chaos, and the Ecology of Misery, a monograph covering the last decade of the artist's output, with texts by John Kelsey, David Lewis, Jaleh Mansoor, Laura Owens, Sean Paul, and Javier Sánchez Martínez, was published by Sequence Press/Blaffer Art Museum/Sternberg Press in 2017. Almanac, a collaboration with Three Star Books and Westreich/Wagner was published in 2013.

Rayne's paintings are held in the collections of the Museum of Modern Art, the Whitney Museum of American Art, FRAC Poitou-Charentes, the Pinault Collection, the Portland Museum of Art and Institute of Contemporary Art, Miami.

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

2022

Blake Rayne, 1301PE, Los Angeles, CA

2020

Dog Ears, Miguel Abreu Gallery, New York, NY

2019

Yogurt Cinema, A Certain Lack of Coherence, Porto, Portugal

Brother Ass, Central Fine, Miami, FL

2018

Carbon Days, Galeria Nuno Centeno, Porto, Portugal

DOGSKULLDOGS, Miguel Abreu Gallery, New York, NY

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, 1301PE, 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

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

2022

Singing in Unison: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy, Part 6, Curated by Phong H. Bui and Cal McKeever, Miguel Abreu Gallery, New York, NY

2021

Regroup Show, Miguel Abreu Gallery, New York, NY

2018

Burn It Clean, 1301PE, Los Angeles, CA

Palladium Radio, curated by Carter Mull, Rainbow in Spanish, Los Angeles, CA

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. *Almanac*. Three Star Books; Westreich/Wagner Publications, 2013.
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?," *NYArts Magazine* No. 25, October, p. 7-8
Conley, Kevin. "Autumn Drive," *The New Yorker*, October 12, p.19-20
Blackburn, Meg. "Autumn Drive," *NYArts 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

2019

Art + Research Seminar, ICA Miami, FL

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
Pinault Collection
Portland Museum of Art, Portland, OR
Whitney Museum of American Art, New York, NY
Institute of Contemporary Art Miami, Miami, FL