

JIMMY RASKIN

Jimmy Raskin was a poet. At the age of nineteen, however, Raskin stopped writing poetry to devote himself entirely to exploring and manifesting the conditions under which what he calls 'the Poem' might remain an achievable aim in our current cultural conditions. Toward this end, Raskin has unwaveringly developed a theatrical multimedia universe, fluidly combining writing with sculptures and the production of props for lecture-performances. Collages typically appear alongside videos, cartoons, and diagrams of what he has determined to be the essential existential problems confronting the central figure of the 'Poet Pure.' Since 1989, a diverse body of work has emerged, marked by remarkably consistent subject matter and a restricted set of visual motifs, all in the service of Raskin's mysteriously pedagogical aims. His illustrational project articulates a dualistic cosmology—a grandiose effort that attempts to capture and affirm the fundamental opposition between, on the one hand, the 'Spirit of the restless Poet' under the expressive mode of 'Inseparability' and, on the other, 'Critical Distance' under the mode of 'Simultaneity,' or what he calls 'Infinite Juxtaposition' and the figure of the 'Documentarian.'

Ultimately, modes of expression themselves are Raskin's medium. His sources are few, but intensely engaged and idiosyncratically referenced. Roland Barthes's 'rustle of language' comes back to haunt the artist time and again; entire exhibitions can be directly about specific poems by Arthur Rimbaud, such as "Vowels" or "The Drunken Boat." Raskin's major book to date is titled *The Prologue, The Poltergeist & The Hollow Tree*, on Friedrich Nietzsche's *Thus Spoke Zarathustra*.

If the mode of the Poet is rigorously distinguished from the mode of the Critic, it is because the artist has been fundamentally attracted to their potential yet uneasy fusion. Raskin has had deep insight into the dangers of one mode killing the other, which is perhaps why his work has so arduously separated the two. He shows us with clarity and persistence, however, that any work of art worthy of the name, any potential Poem, must stage one *and* the other.

Jimmy Raskin (b. 1970, Los Angeles) lives and works in New York. A graduate of CalArts, Raskin has exhibited his work and staged "lecture-performances" in institutions, art galleries and other non-traditional gathering places internationally since the mid-1990s, notably at the P.S.1 Contemporary Art Center, Thread Waxing Place, Foundation 20 21, Greene-Naftali, Cooper Union, Miguel Abreu Gallery, SculptureCenter (all in New York), as well as at the Centre Pompidou, Paris, Real Art Ways, Hartford, The Swiss Institute, Paris, and KW Institute for Contemporary Art, Berlin. In 2013, Raskin participated in Performa 13 as part of Performa After Hours, which marked his second contribution to the performance biennial, following A Certain Misgiving in the Disciple (2009). His work was selected for the Art Statements sector of Art |42| Basel (2011), and was included in For the blind man in the dark looking for the black cat that isn't there (2010), a major group exhibition organized by Anthony Huberman at the Contemporary Art Museum St. Louis. The exhibition traveled to the Museum of Contemporary Art, Detroit, the ICA, London, de Appel Arts Center, Amsterdam, and Culturgest, Lisbon. Raskin also participated in the group exhibition Breaking New Ground Underground (2009), curated by Thea Westreich at Stonescape, a private museum in Napa Valley, California. Raskin's fourth one-person exhibition at Miguel Abreu Gallery, Stations of the Last Eccentric, was on view during winter 2022. A Short Video screening and performance was held at the gallery's 36 Orchard space on January 21, 2022.

Raskin's publications include the aforementioned The Prologue, The Poltergeist & The Hollow Tree (Foundation 20 21, 2005), The Lisbon Lecture (Sequence Press, 2012), Corner Jump (Onestar Press, 2012), and The Final Eternal Return, published in 2019 as part of his participation in the group exhibition Tribe-Specific at Felix Gaudlitz, Vienna.

MIGUEL ABREU GALLERY

JIMMY RASKIN

Born in Los Angeles, 1970
Lives and works in New York

EDUCATION

1992
BFA, California Institute of the Arts, Valencia, CA

SOLO EXHIBITIONS & PERFORMANCES

2021
STATIONS OF THE LAST ECCENTRIC, Miguel Abreu Gallery, New York, NY

2017
I MAY HAVE TO MISUSE SOME TERMS TO GET THIS POINT ACROSS, 148 Dean St, Brooklyn, NY

2013
Performa After Hours, as part of *Performa 13*, Fig. 19, New York, NY
Petals, Ears & Tears, Miguel Abreu Gallery, New York, NY
The Lisbon Lecture, as part of *Book Machine*, organized by Christophe Boutin and Melanie Scarciglia, *Le Nouveau Festival*, Centre Pompidou, Paris, France

2011
The Return of the Drunken Boat (The Burden of Display), Art|42|Basel – Art Statements, Miguel Abreu Gallery, Basel, Switzerland

2010
Inseparability vs. Simultaneity, Miguel Abreu Gallery, New York, NY
The Lisbon Lecture, curated by Miguel Sequeira Wandschneider, Culturegest, Lisbon

2009
A Certain Misgiving in the Disciple, in *The Prompt* performance series, curated by Sarina Basta, *Performa 09*, New York, NY
The Disciple's Premature Nostalgia, in *Blinding the Ears* performance series, curated by Andrea Bellini, *Artissima 16*, Turin, Italy
The Disciple's Premature Nostalgia, Miguel Abreu Gallery, New York, NY

2007
Jimmy Raskin's Confession, Miguel Abreu Gallery, New York, NY

2006
The Prologue, The Poltergeist & The Hollow Tree, lecture-performance, Centre Culturel Suisse, Paris, France

2004
The Prologue, The Poltergeist & The Hollow Tree, Foundation 20 21, New York, NY

2003

The Prologue, The Poltergeist & The Hollow Tree, lecture-performance, Greene-Naftali Gallery, New York, NY

1999

Why Must We Draw The Tightrope Walker This Way? (Part 1), lecture-performance, Thread Waxing Space, New York, NY

Why Must We Draw The Tightrope Walker This Way? (Part 2), lecture-performance, Thread Waxing Space, New York, NY

1998

Pinocchio, The Poltergeist & The Hollow Tree, lecture-performance, Greene Naftali Gallery, New York, NY

1997

In Memory of The death of a Tightrope Walker, permanent outdoor sculpture, Bavaria, Germany

1994

The Prologue, the Poet, and A Shorter Story On The Line, second of the two-part lecture performance, The Great Hall, Cooper Union School of Art, New York, NY

1993

How the Transcendent Is Within The Orthodox Fixation, first of the two-part lecture-performance, Visiting Artists Hall, Cooper Union School of Art, New York, NY

1992

BFA thesis exhibition, Cal Arts Gallery, California Institute of the Arts, Valencia, CA

SELECTED GROUP & TWO-PERSON EXHIBITIONS

2022

Singing in Unison: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy, Part 7, Curated by Phong H. Bui and Cal McKeever, Industry City, Brooklyn, NY

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

2019

Tribe-Specific, organized by Katherine Pickard, Felix Gaudlitz, Vienna, Austria

Mostly Early Works by Gallery Artists, Miguel Abreu Gallery, New York, NY

Book Week V: Editions & Objects, Miguel Abreu Gallery, New York, NY

2018

Book Week IV: Late Arrivals, Miguel Abreu Gallery, New York, NY

Summer Installation of Works by Gallery Artists, Miguel Abreu Gallery, New York, NY

2016

Summer Installation of Works by Gallery Artists, Miguel Abreu Gallery, New York, NY

2014

Brooklyn in Belleville, curated by Marie Maertens, part of *La Biennale de Belleville 3*, Paris, France

2013

Legislator, Voyeur, Onestar Press, Paris, France
Printed Matter's Art Book Fair, Sequence Press, The Geffen Contemporary at MOCA, Los Angeles, CA

2012

accrochage, Miguel Abreu Gallery, New York, NY

2011

Art|Basel|Miami Beach – Art Galleries, Miguel Abreu Gallery, Miami, FL
Where Language Stops, Wilkinson Gallery, London, UK
A Place To Which We Can Come, Saint Cecilia's Convent, Brooklyn, NY
New York to London and Back: The Medium of Contingency, Thomas Dane Gallery, London, UK

2010

For the blind man in the dark room that is looking for the black cat who isn't there, organized by Anthony Huberman, Museum of Contemporary Art, Detroit. A slightly modified version of the exhibition traveled to the de Appel Arts Centre, Amsterdam, the Netherlands and Culturgest, Lisbon, Portugal

2009

Artissima 16, Miguel Abreu Gallery, Turin, Italy
Think, Khastoo Gallery, Los Angeles, CA
Practice vs. Object, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York, NY
For the blind man in the dark room that is looking for the black cat who isn't there, organized by Anthony Huberman, Contemporary Art Museum St. Louis. A slightly modified version of the exhibition traveled to the Institute of Contemporary Art, London, UK

2008

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

2007

Form As Memory, Miguel Abreu Gallery, New York, NY

2006

Hands Up/Hands Down, Miguel Abreu Gallery, New York, NY

2005

Untitled lecture-performance, *Faith*, curated by James Hyde, Real Art Ways, Hartford, CT
Animations, collaboration with Gareth James, P.S.1 Contemporary Art Center, Queens, NY, 2001
Animations, collaboration with Gareth James, Kunst-Werke, KW, Institute for Contemporary Art, Berlin, Germany, 2001

1998

The Drawing Show, Greene Naftali Gallery, New York, NY

1997

Ut Scientia Pictura, St. Clair Cemin, James Hyde, Charles Long, Christopher Lucas, Donna Moylan, Jimmy Raskin, Paolo Baldacci Gallery, New York, NY

1994

Crash, curated by Tom Zummer and Rob Reynolds, Thread Waxing Space, New York, NY

SELECTED PUBLICATIONS

A Letter to Miguel Abreu, self-published booklet, Los Angeles, CA 2009
Animations, collaboration with Gareth James, P.S.1 Contemporary Art Center, Queens, NY, 2001
Blinding the Ears, Jimmy Raskin in conversation with Miguel Abreu, Kaleidoscope, *Artissima*, Turin, 2009
Corner Jump, Paris: One Star Press, 2012. Edition of 250.
Diagram, project for the *Faith* exhibition catalogue, James Hyde, ed., Real Art Ways, Hartford, CT, 2005
The Diagram and the Poet, project for *Open City*, Issue 7, New York, 1993
The Final Eternal Return, organized by Flint Jamison at Yale Union, 2019. Edition of 60.
Huberman, Anthony, ed. *For the blind man in the dark room that is looking for the black cat who isn't there*, exhibition catalogue, Contemporary Art Museum St. Louis, 2009, pp. 123-139
Lisbon Lecture, New York: Sequence Press, 2011. Edition of 100.
The Mishape of 'Always Already', self-published booklet, Los Angeles, CA, 2009
van Zuylen, Marina. *The Plenitude of Distraction*, artwork by Jimmy Raskin, Sequence Press, 2017
The Prologue, The Poltergeist & The Hollow Tree, introduction by Miguel Abreu, Foundation 2021, NY, 2005
Untitled project for *Open City* magazine, Issue 2, New York, 1993

SELECTED BIBLIOGRAPHY

2022

"Jimmy Raskin", interview with Brainard Carey, WYBC, Yale University Radio

2013

Halle, Howard, ed. "Jimmy Raskin, Petals Ears & Tears," *Time Out NY*, January 17-23
K, Jacqueline. "The Two Paradigms of Expression in Jimmy Raskin's Petals, Ears & Tears," *ArtExperienceNYC.com*, January 31

2012

Portfolio, BOMB Magazine, Issue 118, Winter

2011

Lacanian Ink, Issue 36
Saul Fletcher's Psychological Reality, BOMB Magazine, Issue 115, Spring (contributor)

2010

Neil, Jonathan T.D. "The Pedagogical Impulse," *Art Review*, March, p. 94-97
Scott, Andrea. "Jimmy Raskin," *The New Yorker*, March 15, 2010, p. 12
Johnson, Ken. "Jimmy Raskin 'Inseparability vs Simultaneity,'" *The New York Times*, February 19

2009

Cooper, Ivy. "For the blind man in the dark room...," *Art in America*, December, p. 143
"Performa 09, An Artistic Potluck," in "The Moment," *The New York Times.com*, November 1

2005

Davis, Nicole. "Book Report: 'The Prologue, The Poltergeist & The Hollow Tree,'" *Artnet.com*, January 11, 2005

2007

Neil, Jonathan T.D. "Jimmy Raskin's Confession," *Art Review*, November, p. 205

2004

Reed, John. "Jimmy Raskin," *Artforum.com*, November 5

2000

Hyde, James. "Jimmy Raskin at Thread Waxing Space," *Art in America*, March

1994

Zummer, Tom and Reynolds, Rob, eds. *Crash*, exhibition catalogue, Thread Waxing Space, New York

LECTURES & TALKS

2022

"Reading / Presentation of The Last Eccentric," Miguel Abreu Gallery, New York, NY

2017

"The Plenitude of Distraction," Miguel Abreu Gallery, New York, NY

"I May Have To Misuse Some Terms To Get This Point Across," 148 Dean St, Brooklyn, NY

2013

"Cyber-Nietzsche: Tunnels, Tightropes, Net-&-Meshworks," The New School, New York, NY