

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

Exhibition: *I. Summer (after the Great Game)*
Absalon, Nina Canell, Jean Dupuy, Jean-Luc Moulène, Juan Antonio Olivares, and Ernest Trova
Curated by Andrea Neustein

Dates: **July 12 – August 12, 2017**

Reception: **Wednesday, July 12, 6 – 8PM**

...his mind set off in pursuit of the goddess, determined either to possess her or to deny her existence...The mind seeks to rule the body, but remains only a confused system of organic sensations...the mind knows that it is free because it forms an adequate idea of the body, that is to say it thinks of the body as part of the world, and determined by the mechanisms of the world.

René Daumal, *Review: Jean Prévost, 'Essay on Introspection'; Le Grand Jeu 1*, pp. 61-62

If the mind separates itself from things, the body at the same time separates itself from other bodies; his stiffening isolates him, and the muscular mask of irony covers his face...The mind adopts the habit of saying "This is not important" to everything the body does or experiences.

René Daumal, *Freedom Without Hope; Le Grand Jeu 1*, pp. 19-25

Miguel Abreu Gallery is pleased to announce the opening on Wednesday, July 12th, of *I. Summer (after the Great Game)*. The show will be held at our 88 Eldridge Street location.

The Great Game is a seduction, a trap; the act of falling through a tiny rabbit hole to access the infinite. The Great Game is an infinite trajectory. Taking as a starting point the writings, drawings, poems, musical compositions and thought experiments published by René Daumal, Roger Gilbert-Lecomte, Roger Vailland, Robert Meyrat, and their peers in *Le Grand Jeu* revue between 1927 and 1932, this three-part exhibition will be structured loosely and inadequately across each of the three published issues of the journal. The *Grand Jeu* group knowingly posed unanswerable questions and explored slippery ideas, around which one can dance or ignite fires, or contemplate in solitude or in congress with others. The group emphasized constant revolt and upheaval; the value of misdirection; the science of the exception to the rule – coincidence, arbitrariness, necromancy; absurdity as an existential adhesive. In *Through The Looking Glass*, Alice repeatedly tries to walk away from a house towards a hill, only to find that she has walked back to the house; only once, on the advice of a rose bud, she walks in the opposite direction of the hill does she finally reach it. It is this methodology and mindset of *Grand Jeu* that inspires this project.

A pamphlet including descriptions of the works in the exhibition will be available for free.

For more information or for visuals, please contact the gallery:

Miguel Abreu Gallery
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Summer hours: Tuesday – Saturday, 10:30AM to 6:30PM and by appointment
Subway: F to East Broadway; B, D to Grand Street; J, M, Z to Delancey / Essex Street