

ALEX CARVER

Working in both painting and film, Carver constructs intricate discursive systems that fuse diagrammatic planning, historical artifacts, natural detritus, and appropriated text, all contained within the picture plane to produce skeins of critical inquiry. Through his layering of machine stenciled screens, frottage and brush work, and the combining of scientific precision with the fantastical, Carver's paintings develop an elusive world of imagery in which dense layers are splintered with negative images, like a vectorized labyrinth, set against a sweeping gesso ground that gathers and binds together the painting's diverse materials. The worlds that emerge through Carver's work suggest an uncanny reflection of our own, as though peering through frictional, over-engineered realities that distort rather than cohere. In his paintings, densely textured overlays of different forms of image production seem to oscillate, phase, and emerge at the direction of the eye, generating the sensation of one realm of information becoming visible only by way of another.

Taken as raw material for artmaking, the artist's chosen motifs—such as surgical instruments, the Brazen Bull, or the Catherine Wheel—become engines for the collapse and reconstitution of painting itself. Orienting us to the *figural* rather than the figurative, toward the space of forms that mediate human interaction with the world rather than representations of that world, Carver guides us into new aesthetic experiences of an increasingly fraught human becoming. Figurative aspects that are receding, dissolving, combusting and breaking apart enmesh within a process prefiguring uncertain futures. As such, the new image at work in Carver's paintings generates itself as a conceptual body which is only skin, our techno-cultural cognate or bodiless prosthesis.

As the artist states, "Painting as a primitive form of cultural technology is abundant with all too-exploited analogies for the body and its viscera. Often, invoking such a metaphor, contemporary painting is described through anthropomorphic terms such as zombie or cadaver. These may be adequate terms for the suspension of the medium, analogically speaking, between autopsy and undead animism."

Alex Carver (b. 1984, Boise, Idaho) lives and works in New York and Boise. He earned an MFA from Columbia University, and a BFA from the Cooper Union. In 2021, Carver's work was featured in Potent Stem, his second solo exhibition at Kraupa-Tuskany Zeidler, Berlin, as well as Our Other Us, the 4th Art Encounters Biennial in Timisoara, Romania, curated by Mihnea Mircan and Kasia Redzisz. He had his first solo show, External Fixation, at Miguel Abreu Gallery, New York, in 2019. In 2018, he participated in the collaborative two-part painting show Bubble Revision, Miguel Abreu Gallery and Call Out Tools, Kraupa-Tuskany Zeidler with Avery Singer and Pieter Schoolwerth. His debut solo exhibition, Cell, was held at Kraupa-Tuskany Zeidler in 2018. Carver's collaborative feature film with Daniel Schmidt, The Unity of All Things, was presented at the 2013 Locarno International Film Festival, Switzerland. Other film works have been shown in international venues and festivals such as Tate Modern (London, 2014), Berlinale (2015), and the Vancouver International Film Festival (2013), among others.

Engineer Sacrifice, his second solo exhibition with Miguel Abreu Gallery, is now on view at 88 Eldridge Street.

MIGUEL ABREU GALLERY

ALEX CARVER

Born in Boise, ID, 1984
Lives and works in New York and Boise, ID

EDUCATION

2011

MFA, Columbia University, New York

2006

BFA, Cooper Union, New York

SOLO EXHIBITIONS

2022

Engineer Sacrifice, Miguel Abreu Gallery, New York

Sequence 8: one work, one or two weeks, Miguel Abreu Gallery, New York

2021

Potent Stem, Kraupa-Tuskany Zeidler, Berlin, Germany

2019

External Fixation, Miguel Abreu Gallery, New York

2018

Cell, Kraupa-Tuskany Zeidler, Berlin

2017

Not A Metaphor, art berlin, Berlin

2011

Eminent Domain Name, Meulenstein, New York

Open to Below, Prentis Hall, New York

2007

Machines of Loving Grace, The Cooper Union, New York

2006

Oh My God You Should Have Been There, The Cooper Union, New York

SELECTED GROUP EXHIBITIONS

2022

The Painter's New Tools, Nahmad Contemporary, New York

2021

Our Other US, Art Encounters Biennial 2021, Art Encounters Foundation, Timisoara, Romania

K as in knight, Helena Anrather, New York

Regroup Show, Miguel Abreu Gallery, New York

2018

Bubble Revision, Miguel Abreu Gallery, New York

Call Out Tools, Kraupa-Tuskany Zeidler, Berlin

2011

Columbia University MFA Thesis, Fisher Landau Center, New York

2010

Columbia University First Year Exhibition, Wallach Gallery, New York

2009

Available Space, 260 Butler, New York

SCREENINGS

2018

Museum of Clouds, Starr Cinema, Tate Modern, London

2016

Friends with Benefits, Lincoln Center Film Society, New York

2015

Berlinale Internationale Filmfestspiele, Berlin

MONA Museum of Old and New Art, Hobart, Tasmania

OCAT (Contemporary Art Terminal), Shenzhen

R4, Paris

2014

BIM Biennale of Moving Images (touring)

Centre d'Art Contemporain, Biennale of Moving Images, Geneva

Chicago Underground Film Festival, Chicago

Cinema Project, Oregon

Fronteira International Documentary and Experimental Film Festival, Goiânia, Brazil

Videoclub, Kaleidoscope Magazine, Milan

Melbourne International Film Festival, Melbourne

Migrating Forms, BAM Rose Cinemas, New York

Northwest Film Forum, Oregon

IMS Instituto Moreira Salles, São Paulo

2013

Locarno Festival del Film, Locarno

Vancouver International Film Festival, Vancouver

Migrating Forms, BAM Rose Cinemas, New York

GRANTS & AWARDS

2015

NYSCA Individual Artist Grant

2011

Hayman Visual Arts Award

Agnes Martin Fellowship

2006

The Sara Cooper Hewitt Fund Prize for Excellence in Art, New York

2005

Steinberg Award, New York Central Art Supply, New York