

Sequence 8: one work, one or two weeks

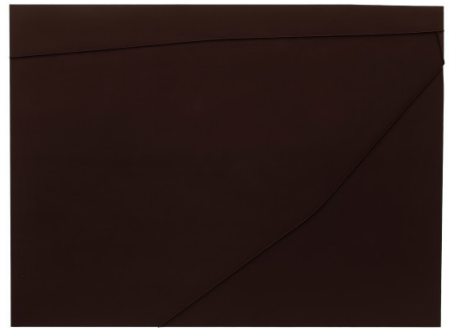
Miguel Abreu Gallery is pleased to announce *Sequence 8: one work, one or two weeks*, an exhibition wherein, over the course of two months, a single artwork will be on view at our 36 Orchard Street space for the duration of one or two weeks. This sequencing of objects by various artists articulated over time constitutes a break from the traditional group show in which works are installed in relation to one another in space rather than time.

This iteration of the show will begin with a painting by Alex Carver. The following artist's work will be announced on the day preceding its unveiling.

2. FLORIAN PUMHÖSL

Warped Relief (Lasurrot/Mittel), 2021

Acrylic and pigment on folded metal sheet mounted on Dibond
63 x 84 inches (160 x 213.4 cm)
[FP1321.21]



Note:

This new large-scale, folded metal sheet relief is an advancement of Florian Pumhösl's work with this material. He furthers his interest in abstract structures, which now bring to mind containers, or lines of demarcation, rather than graphic composition. This aesthetic vocabulary marks a formal engagement with the nature of boundaries through the core interaction of the line and the basin.

Florian Pumhösl (b. 1971, Vienna) lives and works in Vienna. Solo exhibitions of his work have been staged at Kunsthhaus Bregenz (2012); Mumok (Vienna, 2011); Kunstverein für die Rheinlande und Westfalen (Düsseldorf, 2010); Musée d'Art Moderne Grand-Duc Jean (Luxembourg, 2009); Stedelijk Museum (Amsterdam, 2008); Neue Kunsthalle St. Gallen (2005); Centre d'édition contemporaine (Geneva, 2004); Kölnischer Kunstverein (Cologne, 2003); Secession (Vienna, 2000); and Salzburger Kunstverein (1998), among others. His work was featured in Documenta 12 (Kassel, 2007), São Paulo Biennial (2006) and the 50th Venice Biennale (2003). Recently, Pumhösl's work appeared in group exhibitions at the V-A-C Foundation (Venice), Pinault Collection (Venice), The Museum der Moderne Salzburg, Haus Der Kunst (Munich), City Gallery Prague, Museum Abteiberg (Mönchengladbach), Generali Foundation (Vienna), MACBA (Barcelona), Raven Row (London), Künstlerhaus Vienna, and the Museum of Modern Art (Warsaw). He has had solo exhibitions at Miguel Abreu Gallery, Galerie Buchholz, Cologne, Lisson Gallery, London, and Galerie Meyer Kainer, Vienna, and his work is in the permanent collections of Tate Modern (London), Museum of Contemporary Art (Los Angeles), MUMOK (Vienna), Generali Foundation (Vienna), Kunsthhaus Bregenz, Pinault Collection, V-A-C Foundation (Moscow), BSI Collection (Lugano), and Museo Nacional Centro de Arte Reina Sofia (Madrid), among others. Several monographs are dedicated to Pumhösl's work: Florian Pumhösl: Works in Exhibitions 1993-2012 (Kunsthhaus Bregenz, 2012), Florian Pumhösl: 6 7 8 (Buchhandlung Walther König, 2012), and Florian Pumhösl (Lisson Gallery/Galerie Buchholz, 2008). A two-person exhibition of works by Vincent Fecteau and Florian Pumhösl was recently on view at the MAK Center Schindler House, Los Angeles.

1. ALEX CARVER

No Altars, 2022

Oil on linen

79 x 126 inches (200.7 x 320 cm)

[AC2055.22]



Note:

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 alluded to through anthropomorphic terms such as zombie or cadaver, which may adequately describe the suspension of the medium, situating it between autopsy and undead animism.

In *No Altars*, a 28,000-year-old steppe bison, a male couple from Pompeii embracing and cast in volcanic ash along with a local horse join a dog and cat from the 16th century. The latter were intentionally mummified and used in folk magic tradition – sealed into the cavities of buildings to ward off evil spirits. Preserved in magnificent and uncanny detail these bodies have been radically transformed by their respective and unique forms of embalming through both natural and human processes. Alex Carver mutates these exquisite corpses again with low relief outlines that are frottaged to canvas with oil paint. The bodies appear in the painterly vortex of *No Altars* as if fused into the techno-futuristic architectural space of a large CT scanner circular casing. The painting itself becomes a kind of vision machine – not unlike a biomedical tool – a device to penetrate the abstracted bodies suspended in its woven membrane.

No Altars insists on the contemporariness of its figures and their animism. These cadavers are already zombies clawing into the discourse of painting. In more general terms, Carver's recent works overlay different forms of image production, each of which seems to oscillate, phasing and emerging in the direction of the eye and generating the sensation of one realm of information becoming visible only by way of another. The depicted bog bodies are mummified, high resolution images that the earth itself has produced. Paradoxically, they are preserved in a state of decay, resisting fixity, diagrammatical interpretation and binary distinction.

Recurrent images of plant material take on a special relevance in these paintings, as advanced biomedical grafting techniques now involve the use of plant fibers as the skeletal structure for transplanting and growing new tissue, transfusing natural and technological processes. Through his own layering of machine-stenciled screens, frottage and brushwork, 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.