Exhibition: *Sequence 8: one work, one or two weeks*
Alex Carver, Florian Pumhösl, Rochelle Goldberg, Raha Raissnia...

Location: 36 Orchard Street, New York, NY, 10002

Dates: Alex Carver (2/10 – 3/5), Florian Pumhösl (3/10 – 4/2), Rochelle Goldberg (4/6 – 4/23), Raha Raissnia (4/27 – 5/14)

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 relationally installed in space rather than time.

This iteration of the show began with a painting by Alex Carver; it was followed by a work by Florian Pumhösl, sculptures by Rochelle Goldberg, and now drawings by Raha Raissnia. The next artist's work will be announced on the day preceding its unveiling.

4. RAHA RAISSNIA

Alluvius, 2016
Each signed: "Raha Raissnia, 2016, NY"
12 mixed media drawings
Sheet size: 11 3/4 x 18 3/4 inches (29.8 x 47.6 cm)
Framed: 15 5/8 x 22 5/8 inches (39.7 x 57.5 cm)
Overall dimensions: 74 1/2 x 75 7/8 inches (189.2 x 192.7 cm)
[RR1246.16]

Inquire

"All the drawings in this multipart work are derived and informed by a set of 35mm slides I selected from an archive of hundreds of images I've made over the years. These particular slides are not part of any film works. They are produced through careful cutting, layering and painting of pieces of 35mm film that were shot with a still film camera, combined with found footage and painted clear leader that are set in glass slide mounts. Before executing the drawings, I scanned the slides and worked on them in Photoshop, and then printed them using a black and white laser printer. Once printed, I cut up parts, rearranged and altered them further. I then transferred the resulting images onto paper using a gel medium. I then sanded out, erased, and drew into them with ink, color pencil, charcoal, and gel medium for texture. The final work on paper is a translation or an interpretation of the film image into what can be called a drawing.

Alluvius alludes to patterns of soil formed and deposited by the flow of a stream. The title functions as a kind of metaphor for this process of translation between film and drawing – a kind of residue taking shape through the flow of energy or activity."

– Raha Raissnia

Confound, 2019
graphite, compressed charcoal, ink, collage on paper
9 1/2 x 24 inches (24.1 x 61 cm)
framed: 13 1/2 x 28 inches (34.3 x 71.1 cm)
[RR1332.19]

Inquire

In this new work on paper, Raissnia uses a variety of image production techniques – photo transfer, drawing, scanning, and erasure – to create a graphic composition that fuses imagery of circuitry, architecture, and organic forms in an effort to portray an imagined harmony between the natural and man-made world. Raissnia notes: "I was thinking of how technology is advancing rapidly, but humanity lacks the ethics to use it advantageously. Our humanity is in crisis. Rather than depicting despondent imagery of humanity today, I thought of its potential, of its ideals." The work was composed in sections both through image transfer and from sight. Erasure of printed and sketched forms served to suggest all that was drawn.

Raha Raissnia (b. 1968, Tehran, Iran) received her BFA from the School of the Art institute of Chicago in 1992 and her MFA from Pratt Institute in 2002. In the interim, her interest in avant-garde filmmaking led her to work at Anthology Film Archives (1995–1999), where she has also exhibited. Raissnia presented a solo exhibition of new work in 2017-18 at the Drawing Center (New York). In 2016, her work was the subject of a solo presentation at the Museum of Modern Art (New York) as well as included in the 13th Bienal de Cuenca, and in 2015 her work was included in All the World's Futures*, curated by Okwui Enwezor, for the 56th International Art Exhibition, Venice Biennale. Previously, her work has been featured in exhibitions at The Museum of Contemporary Art (Los Angeles), White Columns (New York), Access Gallery (Vancouver), the Museum of Contemporary Art St. Louis, Khastoo Gallery (Los Angeles), Thomas Dane Gallery (London), and The Kitchen (New York), among others. Recent solo shows were held at Ab/Anbar Gallery (Tehran), Galeria Marta Cervera (Madrid), Galerie Xippas (Paris), and the Isfahan Museum of Contemporary Art (Isfahan, Iran). Raissnia's projection-performances, often undertaken in collaboration with Aki Onda and Panagiotis Mavridis, have been held at the Whitney Museum of American Art (New York), REDCAT (Los Angeles), Kunsthal Rotterdam, Arnolfini – Center for Contemporary Arts (Bristol, UK), the Drawing Center (New York), Issue Project Room (New York), Emily Harvey Foundation (New York), and OK LÀ (Montreal), among others. Raissnia's sixth one-person exhibition at Miguel Abreu Gallery was on display in the winter of 2019. Her work is held in the collections of The Museum of Modern Art (New York), the Museum of Contemporary Art (Los Angeles), the Pejman Foundation (Tehran), Colección INELCOM (Madrid), the Pinault Collection, and The Museum of Old and New Art (Tasmania).* Selected Works: Raha Raissnia*, a monograph dedicated to her work, was published by Ab-Anbar Gallery in 2015.*

Her work was included in Greater New York *at MoMA PS1 (New York) in 2021-2022. Raissnia will have a forthcoming solo exhibition at Empty Gallery in Hong Kong opening in Fall / Winter 2022.*

3. ROCHELLE GOLDBERG

Intralocutor: "You were born. And so you're Free. So happy birthday", 2020
Bronze, coins, eyeshadow, and New York granite
68 x 28 x 18 inches (172.7 x 71.1 x 45.7 cm)
[RG1250.20]

Inquire

Goldberg's *Intralocutor* series alludes to the figure of Mary of Egypt evoking self-preservation as brutality, the patron saint of flesh, specifically carnal flesh and its abandonment. She leaves a legacy misunderstood as a mutual rejection between her corporeal-self and the world, rather than her own decisive action. Through her desert entry, she escapes the material world that she no longer needs to 'know.' Her forlorn figure has become an emblem for the possibility to choose both love and peace and the further possibility to both choose and reject the world in which we live. Over time her weathered flesh dissolves into her environment, the desert, which in turn becomes her flesh – a hybrid surface that conveys the accumulation of contact a body endures through time.

As the *Intralocutor* wears herself, her world and everything she touches – thousands of years of material refinement in the lost-wax-bronze casting process – are pressed against how our ideas of skin, surface, protection, survival, body, gender, and life have changed and will continue to change.

Intralocutor, "Do you believe in good and bad?", 2017
Glazed ceramic, steel, wood, plastic, resin, LED wires, power transformer
Steel stand with ceramic: 67 1/2 x 20 x 20 inches (171.5 x 50.8 x 50.8 cm)
LED orb: 13 x 15 x 15 inches (33 x 38.1 x 38.1 cm)
[RG1093.17]

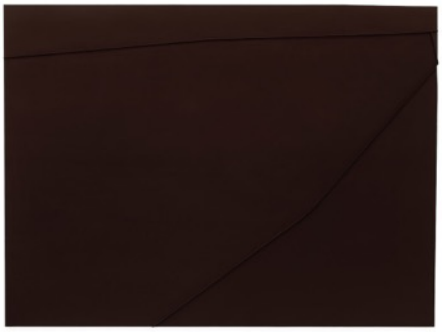
Inquire

Pulled from the Earth, where horizontal flows to a vertical, resurrection signaling the return to say "hello," "hello I am here," "hello she will be here," "hello they have always been here."

The mirror, the threshold, the veil...We crossed with a guide. The Intralocutor hovers on either side as witness to either way. The Intralocutor inhabits the border as a meltdown, cohabiting between the layers, where the mirror as we know it is liquid and viral. They can offer us the reflection of reflection, an absent reflection that allows us to see more than we are, and more than we are willing to admit. Structured by a system of layers or strata, they make space for a dialogue to take place both within and between. Key to their influence is the interiority that forever pushes out.

Rochelle Goldberg (b. 1984, Vancouver, Canada) earned her MFA from Bard College and currently lives and works between New York and Berlin. She has had solo exhibitions at Miguel Abreu Gallery (2020, 2017); The Power Station, Dallas (2019); Catriona Jeffries, Vancouver (2019); Casa del sol at Casa Masaccio, San Giovanni Valderno, Italy (2018); GAMeC, Bergamo, Italy (2017); and Sculpture Center, New York (2016); among others. In 2019, Goldberg presented a two-person exhibition with Rebecca Brewer at the Oakville Galleries in Ontario, and among other group shows that year, her work was selected for the first Frieze Sculpture *at Rockefeller Center, curated by Brett Littman. In 2018, she mounted* Pétroleuse *with curator Milan Ther at Éclair, Berlin, and she was also the winner of the Battaglia Foundry Sculpture Prize #03 and Artist-in-Residence at the Chinati Foundation, Marfa. Further, Goldberg was the Artist-in-Residence at the Atelier Calder in the spring of 2017, and the recipient of the 2015 Louis Comfort Tiffany Award. In 2016, Goldberg contributed a large-scale installation work to* Mirror Cells*, curated by Christopher Lew and Jane Panetta at the Whitney Museum of American Art, New York, and participated in the* Okayama Art Summit*, a biennial exhibition organized by Liam Gillick across multiple venues in Okayama, Japan*. Cannibal Actif*, her first monograph designed with Geoff Kaplan, was co-published by Totem and Sequence Press and her second monograph,* Born In a Beam of Light*, was published by The Power Station in Spring 2020. In 2021, Goldberg's work was presented in* Life to Itself*, curated by Flora Katz, at the Centre international d'art et du paysage de Vassivière, Beaumont-du-Lac, France;* New Time: Art and Feminisms in the 21st Century*, curated by Apsara DiQuinzio, at the Berkeley Art Museum and Pacific Film Archive, CA; as well as* As I write, I am lying, I hope*, curated by Kristian Vistrup Madsen at Art Hub Copenhagen. Goldberg will have a solo exhibition at Kunsthalle Lingen, Germany in May 2022.*

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]

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 Kunsthaus 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), Kunsthaus 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 (*Kunsthaus 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]

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.