Exhibition: ***Sequence 9: one work, one week...***
BLAKE RAYNE

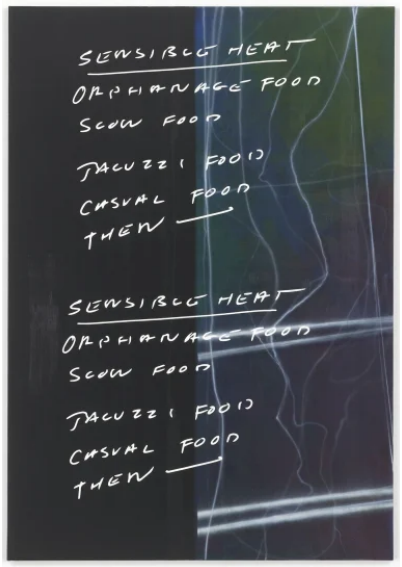
Location: 36 Orchard Street

Dates: 6. Blake Rayne (12/7 – 12/23)
5. Carroll Dunham (11/9 – 12/2)
4. Sam Lewitt (10/24 – 11/7)
3. Flint Jamison (10/10 – 10/21)
2. Florian Pumhösl (9/26 – 10/7)
1. Raha Raissnia (9/8 – 9/23)

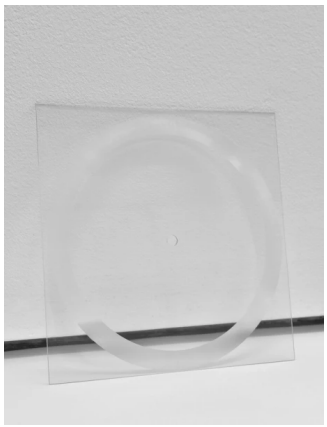
Miguel Abreu Gallery is pleased to announce *Sequence 9: one work, one week...*, an exhibition wherein, over the course of three months, a single artwork will be on view at our 36 Orchard Street space for the duration of one or two weeks. This sequencing of objects by various artists articulated over time constitutes a break from the traditional group show in which works are relationally installed in space rather than time.

This ninth iteration of the exhibition began with a suite of drawings from 2008 by Raha Raissnia, and was followed by a stamped painting on ceramic plaster panel by Florian Pumhösl. The third work in the show was a multimedia wall mounted object by Flint Jamison. Sam Lewitt's haunting glass projection work, presented in darkness, constituted the fourth installment in the series. Carroll Dunham's exuberant, monumental painting, *Shape with Entrance* (1990), was the fifth work. The exhibition will conclude with Blake Rayne's *Untitled* painting from 2015.

6.



BLAKE RAYNE
Untitled, 2015
Acrylic on cotton
69 x 48 inches (175.3 x 121.9 cm)
[BR1389.15]



BLAKE RAYNE
2:54 Locked Groove, 2015
Vinyl record
7 x 7 inches (17.8 x 17.8 cm)
[BR1394.15]

Blake Rayne's *Untitled* is part of a series of works that utilize various organizational models (crashing, collapsing, concatenation) and techniques (stenciling, rolling, brushing).

Starting with a serial formation of words generated from notes inputted into a software program, Rayne produced ten cut-up poems. Here, the strategic recuperation of poetry works to confound the demand for a clear, unified voice that the auto-generated data sheet implies. The rhythmic speech of the poem offers an opportunity to momentarily suspend the notion of progress. The materialist poem sits on the place where real meaning might occur.

In a final act of translation, a performer recited all ten paintings, or poems, and their recorded voice was transcribed into a notational score. *2:54 Locked Groove* is the musical capture of that slip from the data sheet to the poem.

Blake Rayne (b. 1969, Lewes, Delaware) lives and works in New York. He attended the California Institute of the Arts, received a fellowship from the American Acadamy in Berlin (2010), and has taught at Columbia University's School of Visual Arts.

In 2016-17, Cabin of the Accused*, the first survey exhibition of Rayne's work, was presented at the Blaffer Art Museum in Houston, Texas. Recent solo exhibitions include* Bad Maps *(Galeria Nuno Centeno, Porto, 2023),* Blake Rayne *(1301PE, Los Angeles, 2022),* Dog Ears *(Miguel Abreu Gallery, New York, 2020–21),* Yogurt Cinema *(A Certain Lack of Coherence, Porto, 2019),* Brother Ass *(Central Fine, Miami, 2019),* DOGSKULLDOGS *(Miguel Abreu Gallery, New York, 2018), and* Carbon Days *(Nuno Centeno, Porto, 2018), among others. His work was included in* Studio of the South *(Fondation Vincent van Gogh, Arles, 2023),* Collected by Thea Westreich and Ethan Wagner *(Whitney Museum of American Art, 2016),* Chat Jet: Painting the Medium *(Künstlerhaus, Graz, 2013), and in numerous group shows including Bergen Kunsthall, The Kitchen, SculptureCenter, Artists Space, Gladstone Gallery, Gagosian Gallery, Reena Spaulings, Greene Naftali, Orchard Gallery, and American Fine Arts.*

Tense and Spaced Out: Polar Nights, Glacial Chaos, and the Ecology of Misery*, a monograph covering the last decade of the artist's output, with texts by John Kelsey, David Lewis, Jaleh Mansoor, Laura Owens, Sean Paul, and Javier Sánchez Martínez, was published by Sequence Press/Blaffer Art Museum/Sternberg Press in 2017.* Almanac*, a collaboration with Three Star Books and Westreich/Wagner was published in 2013.*

5.

CARROLL DUNHAM
Shape with Entrance, 1990
Acrylic and graphite on linen
91 1/2 x 158 3/8 in (232.5 x 402.3 cm)
[CD2000.90]

Renowned for his bombastic, polymorphously perverse compositions, Carroll Dunham's paintings and drawings have confronted and 'shocked' their audiences for several decades already. Presented with a seemingly unruly mix of cartoonish figures, delicate doodles, and grotesque genitalia to delve into, the spectator is often left in a state of unease and uncomfortable viewership.

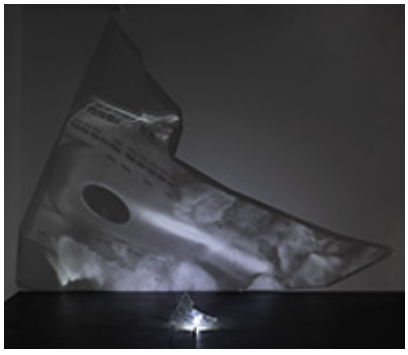
Describing certain fundamental aspects of his practice, the artist recently wrote: "The most telling artifact of my work's systemic origins is the use of a black outline at the edges of the figures and features being represented; as a young artist, line was my first subject, it has persisted, and it has a mind of its own. I think of my work of the last twenty years as abstraction disguised as figuration."

In *Shape with Entrance*, a major painting from 1990, Dunham floats and balances a humanoid figure at the center of the horizontal picture. Held up in midair by a creepy, arm-like shape which emerges from the bottom of the composition, the figure is surrounded by clouds of gorgeous colors and connected at the top, as if on life support, to an ambiguous, perhaps aquatic creature.

One of the most striking features of Dunham's work is that his bizarre, compellingly instinctive imagery manages to appear in such self-assured, well-crafted paintings, works that clearly contain some of the lessons of Abstract Expressionism as well as European modernist art. In his decisively materialist pictures, how you paint is certainly as crucial as what you paint.

Carroll Dunham b. 1949, New Haven, CT) lives and works in New York and Connecticut. In 2023, he was the subject of a solo exhibition at the National Museum in Oslo focused on his printmaking. His work has been the subject of numerous solo exhibitions at international institutions including Museum Ludwig, Cologne; Millesgården, Stockholm; Drammens Museum, Drammen, Norway; and a mid-career retrospective was held at the New Museum of Contemporary Art, New York. In 2021, Dunham was the subject of a major two-person exhibition at Kunsthalle Düsseldorf, Carroll Dunham / Albert Oehlen Bäume / Trees*, which traveled to the Sprengel Museum, Hannover, Germany. Dunham has also been included in notable group exhibitions including multiple Whitney Biennials; and at institutions including Musée d'art moderne et contemporain, Geneva; the Museum of Modern Art, New York; Museu Picasso, Barcelona; and The Institute of Contemporary Art, Boston.*

4.



SAM LEWITT
LENS (Bar, Game Decks, Airplane Hanger), 2020
Caustic Lens in milled Plexiglas, Modified LED flashlight
11 5/8 x 16 1/2 x 3/4 inches (29.5 x 41.9 x 1.9 cm)
Installation dimensions variable
[SL1304.20]

SAM LEWITT
LENS (*Bar, Promenade, Suites, Lookout mast*), 2020
Caustic Lens in milled Plexiglas, Modified LED flashlight
16 7/8 x 10 1/2 x 5/8 inches (42.9 x 26.7 x 1.6 cm)
Installation dimensions variable
[SL1305.20]

Sam Lewitt's *LENS* crystallizes snapshots of a 'smoke test' of an unrealized design for a streamlined cruise ship into light shaping surfaces. This unrealized early-twentieth-century design for a cruise ship is the result of an office exercise commissioned by Norman Bel Geddes design associates. The boat was shaped to optimally reduce friction with external environmental conditions. In this presentation it appears through the effluence of its internal combustion. The drift of multiple fires has been simulated in a digital model of its hull using software designed to test fluid dynamics.

Milled shards of a shattered Plexiglas sheet filter the light from a single LED source gathering it into an image through sheer surface variation. Lewitt's *LENS* works are physically identical to rippled patterns refracted onto surfaces adjacent to water on a sunny day. The computational reconstruction and control of this phenomenon is being developed as a method of optical watermarking. While the movement of water and light are technically the guiding principle, in optics, this phenomenon is referred to as a "caustic" projection, a word whose original meaning is "to burn."

Sam Lewitt (b. 1981, Los Angeles) lives and works in Berlin and New York. He completed the Whitney Independent Study Program in 2005 after receiving his BFA from the School of Visual Arts in 2004. In 2020, Lewitt had a solo exhibition, CURE (the Work)*, at Z33 – House for Contemporary Art in Hasselt, Belgium. In 2017, his work was presented in* VIVA ARTE VIVA*, the 57th International Art Exhibition, Venice Biennale. Lewitt's exhibition* More Heat Than Light *was on view in 2015 at the CCA Wattis Institute, San Francisco, and traveled to the Kunsthalle Basel, and, under the title* Less Light Warm Words*, to the Swiss Institute, New York. Previously, Lewitt co-organized the exhibition* and Materials and Money and Crisis *at the MUMOK, Vienna, with Richard Birkett, a show in which he was also included, and* drunken walks/cliché/corrosion fatigue/ebay *at Miguel Abreu Gallery. His work* Fluid Employment *was exhibited in the 2012 Whitney Biennial. Solo exhibitions dedicated to Lewitt's work have been held at Miguel Abreu Gallery (2020, 2018, 2014, 2011, 2008, 2006), Galerie Buchholz, Berlin and Cologne (2017, 2013, 2011, 2008), Leopold-Hoesch-Museum, Düren (2014), and Galleria Franco Soffiantino, Turin (2009, 2007). His work has also appeared in exhibitions at the Musée d'Art Moderne de la Ville de Paris, the Museum of Modern Art, Bergen Kunsthall, Secession, La Panacée, The Brno House of Arts, the Pulitzer Foundation, Fridericianum, David Roberts Art Foundation, White Columns, SculptureCenter, MoMA PS1, Artists Space, the Swiss Institute, and David Zwirner, among others.*

His work is held in the collection of the Whitney Museum of American Art, the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, MUMOK, Vienna, the Centre Georges Pompidou, Paris, the Aïshti Foundation, Beirut, the Pinault Collection, Fondazione Memmo, Rome, and the Fondation d'Entreprise Galeries Lafayette, Paris, among others. Fluid Employment*, a monograph dedicated to Lewitt's eponymous work, was published in 2013. In 2014, his artist book* Template*, was published by Three Star Books. Catalogues of his exhibitions* CURE (the Work), More Heat Than Light *and* Stranded Assets *were published in 2022, 2016 and 2017, respectively.*

3.

FLINT JAMISON
The Game Ready, 2020
Metal, tempered glass, camphor burl wood, bound CMYK letterpress print book, cooler control unit including: 7 copies of the book "Nested Meridians" (letterpressed, offset on carbon paper, sewn binding), and shoulder wrap
Case: 22 1/2 x 28 x 15 in (57.1 x 71.1 x 38.1 cm)
Cooler: 19 1/8 x 14 1/4 x 13 1/2 in (48.6 x 36.2 x 34.3 cm)
Installation dimensions variable
[AJ1050.20]

The Game Ready is a must-have for those recovering. It features a dual-action ATX (Active Temperature Exchange) design with two separate internal chambers, one for air and another for water circulation. This design enables the simultaneous delivery of compression and cold therapy throughout the interface, simultaneously helping with the reduction of swelling and the stimulation of blood flow. The Game Ready also takes advantage of patented internal construction that provides maximum and even fluid flow for efficient, consistent thermal management. Recovering with The Game Ready is for those who are invested in mobility. The Game Ready comes complete with its cooler control unit.

Flint Jamison's The Game Ready, was first exhibited in Opportunity Zones, his 2019 solo exhibition at Kunst Halle Sankt Gallen, Switzerland. Upon the completion of the exhibition, Jamison built it into an altered protective metal and glass wall-mounted case.

Flint Jamison (b. 1979, Billings, MT) lives and works in Seattle. Since receiving his M.F.A. from the San Francisco Art Institute in 2006, he has initiated the long-term serial publishing project Veneer, and has exhibited internationally, presenting solo exhibitions at Kunst Halle Sankt Gallen, St. Gallen (2019), Miguel Abreu Gallery, New York (2017 and 2015); Galerie Max Mayer, Düsseldorf (2021 and 2017); Air de Paris, Paris (2021, 2015 and 2012); Pied-à-terre, Ottsville, PA (2016); ETH Zürich, Zürich (2015); Artists Space, New York (2013); Cubitt, London (2013); Centre d'édition contemporaine, Geneva (2012); Artspeak, Vancouver (2012); castillo/corrales, Paris (2011); and Open Satellite, Bellevue, Washington (2010). His work was included in Signal or Noise *at S.M.A.K., Ghent (2018),* Other Mechanisms*, curated by Anthony Huberman at the Secession, Vienna (2018), the 2017 Whitney Biennial, curated by Christopher Y. Lew and Mia Locks, the 2014 Liverpool Biennial, curated by Anthony Huberman and Mai Abu ElDahab, and the 2016* Incorporated! - Les Ateliers de Rennes*, curated by François Piron.*

His work is held in the collections of the Whitney Museum of American Art, the Centre Pompidou, the Art Institute of Chicago, the Museum of Modern Art, the Princeton University Library, and the Walker Art Center, among others.

His solo exhibitions, Masterworks on Loan*, 2020, 2022, at the Künstlerhaus Stuttgart, Germany, and* Installation View at Paid*, Seattle, were both on view through the spring of this year. An artist-book/catalog of the latter titled* Discovery! Installation View Flint Jamison, Paid *was published in August by Device.*

2.

FLORIAN PUMHÖSL
After a map of Eretz Israel from the book Boundaries of the Land by Rabbi Joshua Feiwel ben Israel, Grodno, 1813, Panel 2,2013-14
Oil paint on ceramic plaster
57 1/2 x 40 1/8 in (146 x 102 cm)
[FP1060.14]

Pumhösl's painting is derived from a 19th-century rabbinical map *Eretz Israel," from Boundaries of the Land by Rabbi Joshua Feiwel ben Israel, Grodno*, 1813. The austere motifs, carefully stamped on ceramic plaster panels in oil paint, were produced using a separate rubber cliché for each line in the composition.

The artist's work can be characterized as an unfolding constellation of references encoded within a visual language that is purely formal. His paintings, films, and installations address the exhibition space as a medium. The mode of production of the series of twelve paintings to which this painting belongs, delicately situated between the proto-mechanical and the precise hand gesture, suggests early 20th-century avant-garde experiments in typography and graphic design. The geometricity of the rabbinical map—an abstracted representation of the imaginary migration routes followed by the twelve Jewish tribes to the promised land—may recall the aesthetic idioms of Russian Futurism and Constructivism. Print publications are further evoked through Pumhösl's manipulation and exhibition of the map. The diagram was initially divided into twelve equal fragments that were organized in a horizontal array in his show at 88 Eldridge Street, as if pages in a book. This method of display, which the artist considers an interruption of the architectural space, brings to the fore the contradiction between continuity and discontinuity that constitutes the book form and language in general.

The historical significance of Manhattan's Lower East Side as a prominent first destination for Jewish people settling in the United States adds resonance to exhibiting this work on Orchard Street.

Florian Pumhösl (b. 1971, Vienna) lives and works in Vienna. Institutional 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 major international exhibitions, such as Documenta 12, Kassel (2007), São Paulo Biennial (2006) and the 50th Venice Biennale (2003). Recently, Pumhösl's work appeared in group exhibitions at Kestner Gesellschaft (Hanover), the V-A-C Foundation (Venice), Pinault Collection (Venice), 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 Museum of Modern Art (Warsaw). He has had solo exhibitions at Miguel Abreu Gallery, Galerie Buchholz, Berlin and Cologne, Lisson Gallery, London, and Galerie Meyer Kainer, Vienna. 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: 678 (*Buchhandlung Walther König, 2012*), *and* Florian Pumhösl (*Lisson Gallery/Galerie Buchholz, 2008*).

A two-person exhibition with Vincent Fecteau, I hear the ancient music of words and words, yes, that's it*, was on view at the MAK Center Schindler House, West Hollywood in 2021–22, accompanied by a publication of the same title. An iteration of the exhibition traveled to Galerie Buccholz, Berlin in late 2022, opening in tandem with his solo exhibition*, Florian Pumhösl*, also at Galerie Buccholz.*

1.

RAHA RAISSNIA
Untitled, 2008
Graphite, ink and collage on paper
Each: 9 x 12 in (22.9 x 30.5 cm)
Framed: 14 x 16 5/8 in (35.6 x 42.2 cm)

Raha Raissnia's films, drawings, and paintings are closely imbricated: paintings are contrapuntal compositions catalyzed by film stills, transferred faintly onto the surface of the panel and elaborated upon with oil and gesso. Her films echo this archaeological process, constructed from fragments of earlier work and structured as overlapping pairs of 35mm slide and 16mm film projections. Raissnia's drawings and collages, likewise comprised of image transfers, with Sumi ink and graphite, examine this relationship of mutual influence. All are guided by the materiality of their media.

While Raissnia's film works extend time, her drawings on paper seem to define and encapsulate it. Her densely textured work draws in equal measure on the gestural and photographic, the figurative and abstract. As her films render these boundaries ambiguous through layers of manipulation and reference, so too does her two-dimensional work present a world that contains aspects of both but belongs properly to neither. It features passageways to indeterminate locations and irrational architectures. "My paintings brought abstraction to the vision I captured from the world on film, and now the films are bringing elements of reality into my paintings," Raissnia says. Her viewer is left with the (impossible) task of excavating the two.

Raha Raissnia (b. 1968, Tehran, Iran) lives and works in Taipei and New York City. She received her BFA from the School of the Art Institute of Chicago in 1992 and her MFA from Pratt Institute in 2002. Solo institutional exhibitions of her work were held at the Drawing Center, New York (2018), and The Museum of Modern Art, New York (2016). In 2015, she was included in the 13th Bienal de Cuenca, Ecuador, and the 56th International Art Exhibition, Venice Biennale, curated by Okwui Enwezor. Notable group exhibitions include Greater New York*, MoMA PS1, New York (2021-22);* Long Live Modern Movement*, CSS Bard Hessel Museum, New York (2020);* The Foundation of the Museum: MOCA's Collection*, The Museum of Contemporary Art, Los Angeles (2019);* Looking Back – The 8th White Columns Annual, White Columns*, New York (2014);* Cosmography*, The Kitchen, New York (2011) and* Engaging the False Mirror*, Museum of Contemporary Art St. Louis (2010), among others. Raissnia's sixth one-person exhibition at Miguel Abreu Gallery was held in 2019. In 2022, she had her first solo exhibition in East Asia,* نو *(Nour), at Empty Gallery, Hong Kong. She also had her third solo exhibition at Galerie Xippas, Paris.*

Raissnia's film and slide projection performances, often undertaken in collaboration with Aki Onda, Panagiotis Mavridis, and Charles Curtis have been held at AB-ANBAR (London), Empty Gallery (Hong Kong), 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), and OK LÀ (Montreal), among others. 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).

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

Miguel Abreu Gallery
88 Eldridge Street (between Hester & Grand) / 36 Orchard Street (between Canal & Hester)
New York, NY 10002
Telephone: +1.212.995.1774
Email: post@miguelabreugallery.com

Hours: Tuesday – Saturday, 10:00AM to 6:00PM or by appointment
Subway: F to East Broadway; B, D to Grand Street; J, M, Z to Delancey / Essex Street
Bus: M15, M15 SBS (Express) to Allen / Grand Street