

MIGUEL ABREU GALLERY

Exhibition: *Sequence 9: one work, one week...*
SAM LEWITT

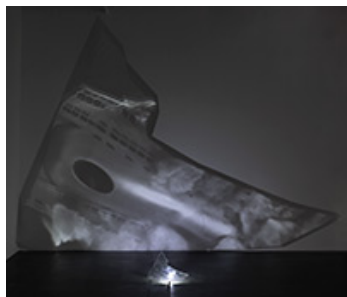
Location: 36 Orchard Street

Dates: 4. Sam Lewitt (10/24 – 11/4)
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 six weeks, 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, constitutes the fourth installment in the series. The next artist's work will be announced on the day preceding its unveiling.

4.



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



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]

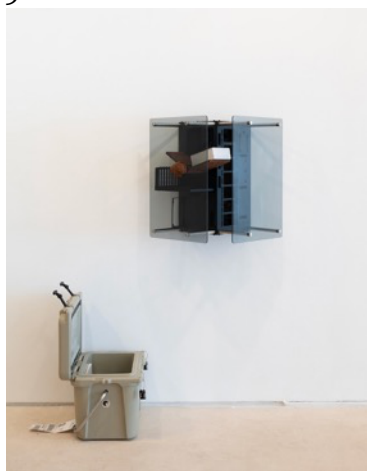
Sam Lewitt's *LENS* crystallizes snapshots of a 'smoke test' of an unrealized design for a streamlined cruise ship into light shaping surfaces. This unrealized early-twentieth-century design for a cruise ship is the result of an office exercise commissioned by Norman Bel Geddes design associates. The 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) 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, David Zwirner, Elizabeth Dee Gallery, and Andrew Roth Gallery.

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 Aishti Foundation, Beirut, the Pinault Collection, Fondazione Memmo, Rome, and the Fondation d'Entreprise Galeries Lafayette, Paris, among others. Lewitt was the recipient of the 2018 BMW Open Work commission at the Frieze Art Fair in London, a 2018 Grants to Artists award from the Foundation for Contemporary Arts, and was also the 2018 Teiger Mentor in the Arts at Cornell University. 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 printed in 2022, 2016 and 2017, respectively.

3.



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 inches (57.1 x 71.1 x 38.1 cm)
Cooler: 19 1/8 x 14 1/4 x 13 1/2 inches (48.6 x 36.2 x 34.3 cm)
Installation dimensions variable

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 was born in 1979 in Montana. 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 numerous private and public collections, including 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 2023 was published in August by Device.

2.



*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 inches (146 x 102 cm)*

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 Kunsthau 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), Kunsthau 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 (Kunsthau 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 Buchholz, Berlin in late 2022, opening in tandem with his solo exhibition, Florian Pumhösl, also at Galerie Buchholz.

1.



Untitled, 2008
Graphite, ink and collage on paper
Each: 9 x 12 inches (22.9 x 30.5 cm)
Framed: 14 x 16 5/8 inches (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 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 the winter of 2019. In 2022, she had her first solo exhibition in East Asia, نور (Nour), at Empty Gallery, Hong Kong. She also had her third solo exhibition at Galerie Xippas, Paris, Folie is currently on view at Galerie Khoshbakt, Cologne.

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:

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