

JIMMY RASKIN *and Special Guests*  
*Cliché Garden*

June 26 – July 26, 2024  
36 Orchard Street

*SPACE SERVES I*, 2024

UV-cured inkjet on paper with varnish mounted on aluminum, wood  
84 x 36 x 3 inches (213.4 x 91.4 x 7.6 cm)  
[JR1244.24]

Note:

Raskin's *SPACE SERVES I* acts as a declarative signpost for the mystical notion that the artist is "manifesting this space as new." It is a direct reference to Arthur Rimbaud, who boldly declared in *Voyelles*, "I shall tell you of their mysterious origins." Raskin was a believer. However, Friedrich Nietzsche famously critiqued poets for believing they were keepers of untold secrets, ignoring the nature of meaning as indeterministic.

Conjuring Nietzsche's foundational critique of poets, Raskin coined the term "Rimbaud Paradox" to describe how a poet can simultaneously "be the myth" and be "the critique of myth." Raskin pays tribute to this paradox with this text sculpture, leaning against the wall like a signpost / plank / imprint / idea / shadow / shroud.



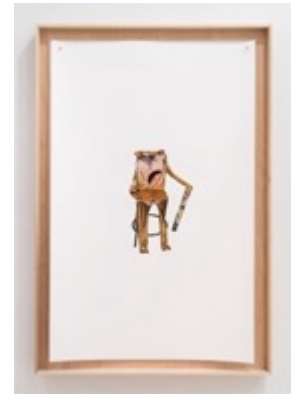
*THE WITNESS (The Final Eternal Return)*, 2024

UV-cured inkjet on paper, wood artist frame, gloves  
61 x 41 x 4 inches (154.9 x 104.1 x 10.2 cm)  
[JR1245.24]

Note:

Positioned like a portrait of a CEO in a grand lobby *THE WITNESS* oversees; it knows what we *do not*. It comes in different forms yet is proudly identified by its gold spacetime jumpsuit. "I brought in the *witness* to the self enjoying oneself in the process of making art," explains Raskin.

White gloves accompany the work to allow viewers to uncover the larger, second witness hidden behind. It carries the phrase: "The Final Eternal Return."



*DEEEITY*, 2024

UV-cured inkjet on fabric, felt, wood artist frame  
61 x 41 x 4 inches (154.9 x 104.1 x 10.2 cm)  
[JR1250.24]

Note:

The central figure in Raskin's *DEEEITY* is that of the "God Ass" or "Ass as God"—a reference to Rimbaud's pivotal poem, *Bottom*, in which the poet transforms from a surveying bird to a critical bear, and then chooses his final form of a donkey braying in the fields.

"What does such a Poet-God-Donkey look like?" The artist once asked. It would appear as such: a three-eyed wonder, bluntly cut and pasted onto ominous darkness.



*MESSENGER (Your Peace Sign is Upside Down)*, 2024

Acrylic paint on canvas, wood, acrylic, mixed media  
49 x 24 x 5 1/4 inches (124.5 x 61 x 13.3 cm)  
[JR1249.24]

Note:

In *MESSENGER (Your Peace Sign is Upside Down)*, an extraterrestrial being emerges, showing how the peace sign should have always been: the other way around, that is like the tree of life.



*CONE OF EXPERIENCE, 01*, 2024

UV-cured inkjet and mixed media on paper, wood artist frame  
30 x 60 1/2 inches (76.2 x 153.7 cm)  
Framed: 35 x 65 x 4 inches (88.9 x 165.1 x 10.2 cm)  
[JR1247.24]

Note:

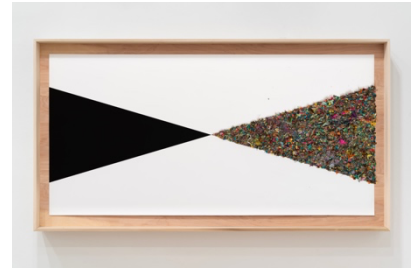
Featuring Raskin's pivotal and recurring motif of the "Cone of Expression"—every worthy work of art manifests a gradual progression of intensification towards its elusive point of self-identical truth—this work on paper doubles the cone and turns it into a bow tie-like composition. The left cone, made of glitter and party supplies, invokes the spirit of the dead poet; the cool black cone on the right, suggestive of the voice of reason, points from the opposite direction. The cones face off and perhaps barely touch, but they don't manage to merge.

The cone shape alludes to other key figures in Raskin's theater of forms, such as Pinocchio, Pinn, or a piñata.



*CONE OF EXPERIENCE*, 02, 2024

UV-cured inkjet and mixed media on paper, wood artist frame  
30 x 60 1/2 inches (76.2 x 153.7 cm)  
Framed: 35 x 65 x 4 inches (88.9 x 165.1 x 10.2 cm)  
[JR1248.24]



Note:

“Every artwork is potentially a cone – one that can lead the viewer back to the vital point of the artist’s original intent. With sufficient vulnerability, both the viewer and the artwork can meet, as two cones of experience sharing a point of élan vital.”

—Jimmy Raskin

*1 + 1 = 3*, 2023

Ink on paper  
25 1/2 x 20 inches (64.8 x 50.8 cm)  
[JR1253.23]



Note:

*1 + 1 = 3* is a vibrant yellow sheet of paper with two bold ink strokes. The attempt was a sincere act: to render with brush and ink, in two simple gestures, the concept of “duality as a form of openness.” A frame within frame.

The work’s title suggests that we may have fallen into another cliché-like experience with this Zen artwork. The hope is that it gives the viewer momentary relief from criticizing “the moment.”

*GHOST CONE*, 2024

Acrylic, ink, mixed media, and c-print on board, wood artist frame  
22 x 28 inches (55.9 x 71.1 cm)  
Framed: 25 x 32 3/4 x 4 inches (63.5 x 83.2 x 10.2 cm)  
[JR1251.24]



Note:

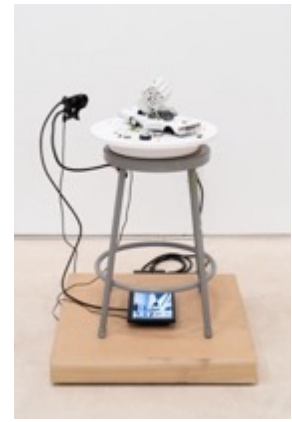
In *GHOST CONE* Raskin reactivates a photograph taken from the Hubble Telescope from an earlier series. Painted and collaged, he mirrors the still image to find “a way back in” through the calming, holding effects of symmetry. The mixed media and spray paint are applied on and around the photo to bring it into purpose, serving as the backdrop for another Cone of Experience.

*GOD CAR*, 2023

Resin, confetti, toy car, mini speaker, wood platform, metal stool, surveillance camera, plastic clamp, monitor, cables  
48 x 32 x 42 inches (121.9 x 81.3 x 106.7 cm)  
[JR1246.23]

Note:

Raskin asked DJ Sharif Laffrey to compose music for his sculpture, *GOD CAR*. However, through the creative process, the duo (performatively known as SHARIF RASKIN) created a “scene to behold”: *GOD CAR*. In its biblical movie-like 3D form, the text sculpture crushes a miniature 1974 Chevy Impala.

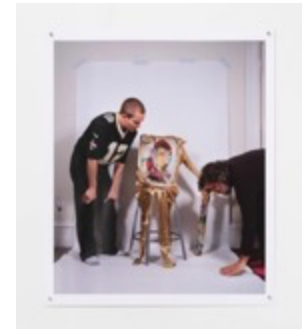


*AMBASSADORS*, 2023

C-Print  
24 x 20 inches (61 x 50.8 cm)  
[JR1254.23]

Note:

*AMBASSADORS*, with artists Gunner Dongieux (pictured) and Lucas Bourguine, depicts the collaborative task of setting up and styling the shot for *THE WITNESS* (*The Final Eternal Return*) included in the exhibition.

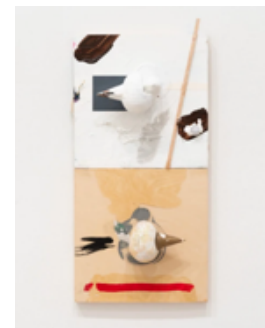


*IS THIS STILL THE POEM?*, 2024

Mixed media on board  
21 x 10 x 3 inches (53.3 x 25.4 x 7.6 cm)  
[JR1273.24]

Note:

This mixed media relief work stages two vertically aligned Pinn heads pointing in opposite directions.

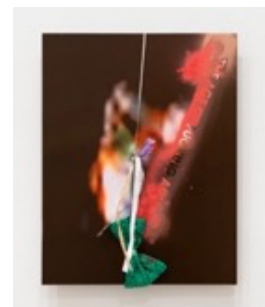


*THE AGE OF FUCKING AQUARIUS*, 2024

C-print and mixed media on aluminum  
18 x 14 inches (45.7 x 35.6 cm)  
[JR1270.24]

Note:

Fueled by Raskin’s long-standing interest in supernatural phenomena, *THE AGE OF AQUARIUS* depicts a blurry image of an alleged UFO, overlaid a mixed media arrangement featuring the double Cone of Expression as a bow tie.



*COAT OF CHARMS*, 2023

Fabric, Earth, flowers, mixed media, wood  
51 x 24 x 21 inches (129.5 x 61 x 53.3 cm)  
[JR1252.23]

Note:

"We envision a toddler Rimbaud, with his little boy black velvet coat—predestined, prior to poetry but just before he discovers it. And this coat of the God Ass is magical in every clichéd sense of the word, instilled with the earthbound plane of the poet mixing magic dusts with earth and flowers."

—Jimmy Raskin



*SIGGY*, 2024

Ink on wood  
12 x 9 inches (30.5 x 22.9 cm)  
[JR1255.24]

Note:

*SIGGY* is Raskin's short signature in a double stroke of his name—a calligraphic nod to the duality in  $1 + 1 = 3$ . It is the signature of the space itself.



*POETRY MACHINE (Poetry Blushes but Never Runs Away)*, 2024

UV cured inkjet on wood, mechanics  
20 x 24 x 8 inches (50.8 x 61 x 20.3 cm)  
[JR1258.24]

Note:

Originally intended to be a music box, Raskin's hypnotic wall sculpture, *POETRY MACHINE (Poetry Blushes but Never Runs Away)*, was inspired by the backdrop of Black Sabbath's 1970 breakthrough music video, "Paranoid," in which the band plays in front of an ominous black-and-white panel of rotating discs, creating an almost slapstick, psychedelic effect. This sweet spot of funky trickery and cosmic amplitude powers the work.

Rather than psychedelic patterning, Raskin champions the idea that one can be transported conceptually. This magical thinking of "rotating the senses" was inevitably inspired by Duchamp's *Rotary Demisphere, Precision Optics* (1924). The cliché, "poetry blushes but never runs away," is on one of the five spinning discs.



*THE META IS NOT THE WITNESS*, 2024  
UV-cured inkjet and mixed media on paper,  
painted wood artist frame  
63 x 43 x 4 inches (160 x 109.2 x 10.2 cm)  
[JR1259.24]

Note:

Positioned as the last word of the show, *THE META IS NOT THE WITNESS* is a text-based collage presenting this “Cliché Candidate” in its most prominent, original form. The phrase brings a few stories to mind, the most alluring, perhaps, suggesting that something beyond *the meta* might exist—the pure speck of insight.

“If we consider the meta as breaking the fourth wall, or as shorthand for a post-structuralist way of seeing art and the world, then ‘the witness’ becomes a cartoon-like provocateur, the idea that one can shoot outside the ‘critique’, the ‘interestedness’, the ‘histories’, and instill a connection that is undeniably there: ‘Hi.’ And then it’s gone...”

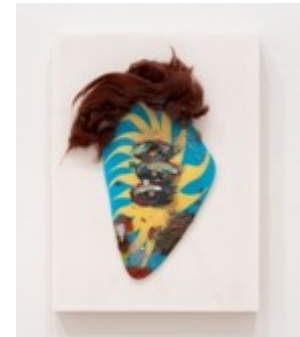
— Jimmy Raskin



*MR. SMITH*, 2024  
Mixed media on plexiglass, wood  
19 x 14 inches (48.3 x 35.6 cm)  
[JR1274.24]

Note:

Raskin appropriates the Smithsonian logo, warps it into a three-eyed, headlike form topped with a tuft of woolen hair.



*A Breeze Without a Source*, 2024  
Wall installation in 11 parts  
Dimensions variable  
[JR1277.24]

