

Class: Weight

Flint Jamison

Miguel Abreu Gallery
88 Eldridge Street
New York, NY
10002

For *Class: Weight* I began by posing a question to the gallery stakeholders: Does the institution's database allow for the tracking of the weight of artworks? The answer was no.

The gallery uses a popular third-party inventory software called Artlogic. I further asked whether it would be possible to simply add a category for weight in each of the works' main entry. The answer again was no.

The lack of data concerning an artwork's weight is surprising, as weight is one of the key considerations in their transport. I believe that there are two different uses of the term "transport" concerning an art gallery's interface with the property they tender, one literal and the other abstract, or figurative. One definition relates directly to capital. Artworks, mine included, are matter of fact, efficient instruments of the circulation of capital. In this relation to transport, the category of the work's weight is rarely accounted for. When it comes to the mobility of objects, however, one often finds data about an object's heft. In the Shipping section of an Artlogic entry there are fields for a work's weight as well as packed weight. It is a functional aspect of categorization that marries weight specifically to an object's potential movement.¹

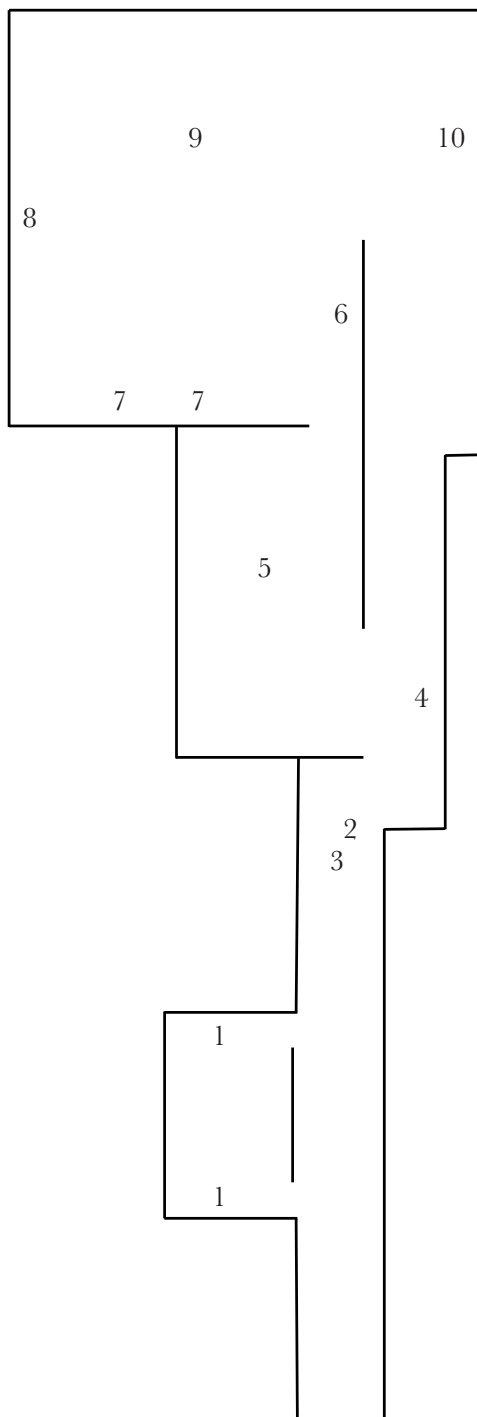
¹ The works for this exhibition were transported by a popular art shipper. They were not weighed prior to dispatch, albeit the exact dimensions of each object were verified. The declaration of liability is the only time that weight was considered. It is stated as such in the fine print of the delivery agreement: "Maximum legal liability without excess valuation declaration is limited to \$0.60 per pound."

The distinct uses of these definitions of transport are not unrelated, although this exhibition endeavors to distinguish the abstraction of the former from the actual weight of the property artists produce.

Despite their penchant for motion, a thing that artworks do, more often than not, is rest: on walls, on grounds and in storage spaces. What is vertical and what is horizontal is typically representative of the transport of perceived value. Weight itself is usually omitted or specific only to the object's relative proximity to another location. As sculptures become images that exist on servers, what we also find obscured is the energy expended to serve us this information. What is the weight of all these hyper images?

In *Class: Weight*, there is a lot of movement, or pointing to movement. There are scales; there are the humming ghosts of transport that act as infrastructure for the transportation of capital itself. Maintaining the works and their movement remains vital. A maintenance manual is available as ephemera for visitors.

In a unique kinetic dance, certain objects in *Class: Weight* pay homage to absent, and therefore weightless 2D works. These invisible pictures are staged at an ideal viewing height by the movement up and down of shelf sculptures cycling through more or less renowned art collections, such as the Gurlitt Collection partially looted by Hildebrand Gurlitt, one of Hitler's and Göring's primary art dealers, or a group of student and faculty works housed in the Jacob Lawrence Collection at the University of Washington in Seattle, the ownership status of which remains unclear.



1: *Applicate 2.1 & 2.2 (Kunstmuseum Bern Collection & Gurlitt Trove)*, 2019
Aluminum, linear actuators, servo motors, controllers, power supply, cables
44 3/4 x 78 1/2 x 2 1/2 inches (113.7 x 199.4 x 6.3 cm) each
Installation dimensions variable
40 lbs (18.1 kg)
[AJ1041.19]

Off:  O

- Return *Applicate 2.2* gantry plates to home position
- Return *Applicate 2.1* gantry plates to home position

On:

- Ensure *Applicate 2.2* gantry plates are at home position
- Ensure *Applicate 2.1* gantry plates are at home position

 I

The two moving shelves of *Applicate 2.1 & 2.2* cycle through contents of the Kunstmuseum Bern's permanent collection on the right side (*Applicate 2.1*), and, on the left side (*Applicate 2.2*), the infamous Gurlitt Collection of partially looted works by Hildebrand Gurlitt, one of Hitler's and Göring's primary art dealers.

Upon his death in 2014, Cornelius Gurlitt, Hildebrand's son, bequeathed the collection comprised of 1,600 works to the Kunstmuseum Bern. In response, the museum established a provenance research department, which, as of August 2019, identified nine works as looted art, six of which have been restituted to their rightful owners.

2: *Cascadia*, 2025

Fir, concrete vibrator, portable power station, variable switch, caster, cables

55 3/4 x 13 x 9 1/2 inches (141.6 x 33 x 24.1 cm)

60 lbs (27.2 kg)

[AJ1081.25]

Off:  AC Power button on AllPowers Power Station

- Plug in IEC C13 AC cable from wall to top flap of AllPowers Power Station
- Ensure charging sequence has initiated by display illuminating independently

On:

- Unplug IEC C13 AC cable from AllPowers Power Station

 Power button to ensure 100% charge of AllPowers Power Station

⬇ AC power button on AllPowers Power Station

- Concrete vibrator will start and ensure variable transformer is at required strength

3: *Cascadia*, 2025

Fir, concrete vibrator, portable power station, variable switch, fan, caster, cables

31 1/4 x 11 x 9 3/4 inches (79.4 x 27.9 x 24.8 cm)

25 lbs (11.3 kg)

[AJ1082.25]

Off: ⬇ AC Power button on Anker SOLIX C300 Power Station

- Plug in IEC C13 AC cable from wall to side of Anker SOLIX C300 Power Station
- Ensure charging sequence has initiated by display illuminating independently

On: • Unplug IEC C13 AC cable from Anker SOLIX C300 Power Station

⬇ Power button to ensure 100% charge of Anker SOLIX C300 Power Station

⬇ AC power button on Anker SOLIX C300 Power Station

- Remove Anker SOLIX C300 Power Station from top of *Cascadia*
- Ensure USB hamster fan is running inside *Cascadia*
- Reinsert Anker SOLIX C300 Power Station on top of *Cascadia*
- Concrete vibrator will start and ensure switch is used as a variable transformer and is at required strength

The two *Cascadia* sculptures are columns made of worm-eaten fir, each containing a small engine that vibrates to varying degrees. Dense and heavy, cradling the portable power stations that control the engines within their interior cavities, the sculptures are precarious and liminal, slowly dancing toward or away from one another with the aid of caster wheels hidden in their respective bases.

4: *Scope 11 Is*, 2017/24

150 four-color letterpress prints, glue, cedar artist frame

17 x 14 x 2 1/8 inches (43.2 x 35.6 x 5.4 cm)

Framed: 18 1/2 x 15 5/8 x 3 inches (47 x 39.7 x 7.6 cm)

19 lbs (8.6 kg)

[AJ1069.24]

Please ensure audience has not ripped off pages by inspecting glued edge.

Scope 1 1 Is is a bound set of 150 four-color letterpress prints, created by layering digital images of all works in Miguel Abreu Gallery's inventory. The accumulated image was separated out into corresponding CMYK plates, and each page was letterpressed four times, once for each color channel, producing a superimposition of color layers and images that is then stacked upon itself.

5: *Class: Weight (Inverted)*, 2025

Steel, aluminum, rubber, load cells, servo motors, portable power stations, electronic components, purple heart wood, cables

42 x 26 x 20 1/2 inches (106.7 x 66 x 52.1 cm)

143 lbs (64.9 kg)

[AJ1083.25]

Off: ⬇️ AC power button on EcoFlow River 2 Power Station #2.

⬇️ Switch on rear of Load Cell Display Mechanism

• Return gantry plates to home position

• Plug in IEC C13 AC cable from wall to back of EcoFlow River 2 Power Station #1

On: • Unplug IEC C13 AC cable from EcoFlow River 2 Power Station #1

⬇️ Power button to ensure 100% charge of EcoFlow River 2 Power Station #1

• Coil AC cable near wall

• Ensure gantry plates are at home position

⬇️ DC power button on EcoFlow River 2 Power Station #1

⬇️ AC power button on EcoFlow River 2 Power Station #2

⬇️ Switch on rear of Load Cell Display Mechanism

⬇️ UP arrow (Print) on Load Cell Display Mechanism to "P11 CO"

⬇️ RIGHT arrow (Zero) to initiate calibration mode

• Ensure air flow of electronic components

• Ensure 12W-12.5W of electricity usage at .15-.17A

On top of the welded steel stand that houses two portable power stations and an electronics control box, is an upside-down scale, which is in turn

attached to a horizontal “Applicate” that shutters and shakes. As a result, the digital LED readout that sits upon it exists in a state of perpetual flux as its continuous attempts to calibrate the four corners of the scale are perpetually thwarted by the variable effects of gravity.

6. *Applicate 3.1 (Jacob Lawrence Gallery Collection)*, 2020

Red oak wood, linear actuators, servo motors, controller, power supply, cables

24 1/2 x 38 1/4 x 3 inches (62.2 x 97.2 x 7.6 cm)

16 lbs (7.3 kg)

[AJ]1053.20]

Off:  O

- Return Applicate 3.0 gantry plates to home position

On: • Ensure Applicate 3.0 gantry plates are at home position

 I

This motorized sculpture cycles through student and faculty works stored in the Jacob Lawrence Collection at the University of Washington in Seattle, the ownership status of which remains unclear. The collection is housed within the university’s School of Art, where Jamison serves as a faculty member and chair of the Photo/Media and New Genres department. Notably, the wood used for the shelf was sourced from the school’s wainscoting.

7. *Masterworks on Loan, 2020 (version 2)*, 2024

49 four-color letterpress prints, glue, fir artist frame

16 3/4 x 16 5/8 x 1 1/2 inches (42.5 x 42 x 3.8 cm)

7 lbs (3.2 kg)

[AJ]1068.24]

Applicate 5.1 (Masterworks on Loan), 2025

Fir, linear actuators, servo motors, controller, power supply, cables

24 1/2 x 96 x 3 1/8 inches (62.2 x 243.8 x 7.9 cm)

17 lbs (7.7 kg)

[AJ]1084.25]

Off:  O

- Return Applicate 5.0 gantry plates to home position
- Ensure audience has not ripped off pages by inspecting glued edge

On: • Ensure Applicate 5.0 gantry plates are at home position



Jamison's *Masterworks on Loan*, 2020 is a diptych comprised of a moving shelf sculpture and a bound pad of 49 letterpress prints set in an artist frame. Each print features an identical image superimposing reproductions of the 49 artworks “displayed” at the Jordan Schnitzer Museum of Art as part of its “Masterworks on Loan” program during the pandemic-induced closure in 2020. *Applicate 5.1* sequences these same 49 artworks including those by Helen Frankenthaler, Francis Picabia, Mark Bradford, Cindy Sherman, Kerry James Marshall, Eva Hesse, and Anish Kapoor, among others.

Originally founded in 1933, the Jordan Schnitzer Museum of Art at the University of Oregon in Eugene established the “Masterworks on Loan” program (since renamed “Shared Visions”) during the 2010–2011 academic year. It enabled collectors to loan artworks to the museum for short-term exhibitions in order to avoid paying sales tax.

8. *Applicate 4.0 (Veneer Magazine)*, 2009/21

Purple heart, linear actuators, servo motors, controller, power supply, cables

24 1/2 x 49 1/4 x 4 1/8 inches (62.2 x 125.1 x 10.5 cm)

26 lbs (11.8 kg)

[AJ1067.21]

Off:  O

• Return Applicate 4.0 gantry plates to home position

On: • Ensure Applicate 2.0 gantry plates are at home position



Jamison is the founder and editor of the serial magazine *Veneer*, an 18-part publishing project established in 2007. *Applicate 4.0* references the heights of the 13 issues that have been produced to date.

9. *Jersey Barrier Mold*, 2025

Fir, purple heart wood, metal hinges and latches

27 1/2 x 77 x 29 1/2 inches (69.8 x 195.6 x 74.9 cm)

Installation dimensions variable

191 lbs (86.6 kg)

[AJ1086.25]

The Jersey Barrier was developed in the 1950s and first installed along dangerous stretches of highway in New Jersey to prevent head-on collisions. These modular concrete walls remain widely used today for the control of both automotive and pedestrian traffic. The design for *Jersey Barrier Mold* is derived from those of commercially available forms used to cast these industrially produced walls, although this bespoke rendition of a mold is instead fabricated from porous, worm-infested fir.

10. *Applicate 6.0 (Weigh Station)*, 2025

Aluminum, load cells, linear actuators, servo motors, electronic components, portable power stations, cables, hooks

44 x 48 x 5 inches (111.8 x 121.9 x 12.7 cm)

Installation dimensions variable

78 lbs (35.3 kg)

[AJ1085.25]

- Off:
- ⬇ AC power button on Anker Powerhouse 535 Power Station #2 (bottom)
 - ⬇ Switch on rear of Load Cell Display Mechanism
 - Ensure gantry plates to home (mid 55") position
 - Plug in DC charging cable from wall to back of Anker Powerhouse 535 Power Station #1 (top)
- On:
- Unplug DC charging cable from Anker Powerhouse 535 Power Station #1 (top) and rehang
 - ⬇ Power button to ensure 100% charge of Anker Powerhouse 535 Power Station #2 (bottom)
 - Coil DC cable near wall
 - ⬇ Turn on light on Anker Powerhouse 535 #1 and #2
 - ⬇ AC power button on Anker Powerhouse 535 Power Station #2
 - ⬇ Switch on rear of Load Cell Display Mechanism
 - Wait for scale to boot
 - ⬇ Tare
 - Ensure air flow of electronic components
 - Ensure 12W-12.9W of electricity usage at <.2A

Unlike the other works in the series, *Applicate 6.0* does not move; instead, stationary, it exists as a scale for measuring the weight of 2D art objects.

Installation View

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Miguel Abreu Gallery
36 Orchard Street
New York, NY
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Consistent with my old interest in the means of production underlying the creation of artworks, I have attended to as much myself as possible to bring this exhibition to life. As is evident here, I have also tended to the modes of communication, editions, and ephemera associated with the show and publication. The works incorporate materials such as a fir repurposed from the Puget Sound with the residue of invasive worms, full range drivers, organza, photographs, linear actuators, garage door hardware, vibrators, power stations, steel, aluminum, foil, rubber, replica titanium hardware, various controllers, and paper. Each work requires regular maintenance and this is why I have produced this manual to accompany the work.

For *Installation View*, presented at 36 Orchard Street, I have asked poet, artist and organizer Tim Johnson to respond to these works and their site.

Notes on Installation View for Flint Jamison

‘Tis the gift to be simple, ‘tis the gift to be free
‘Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
‘Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan’t be ashamed,
To turn, turn will be our delight,
Till by turning, turning we come ‘round right.

—“Simple Gifts” (1848), Elder Joseph Brackett

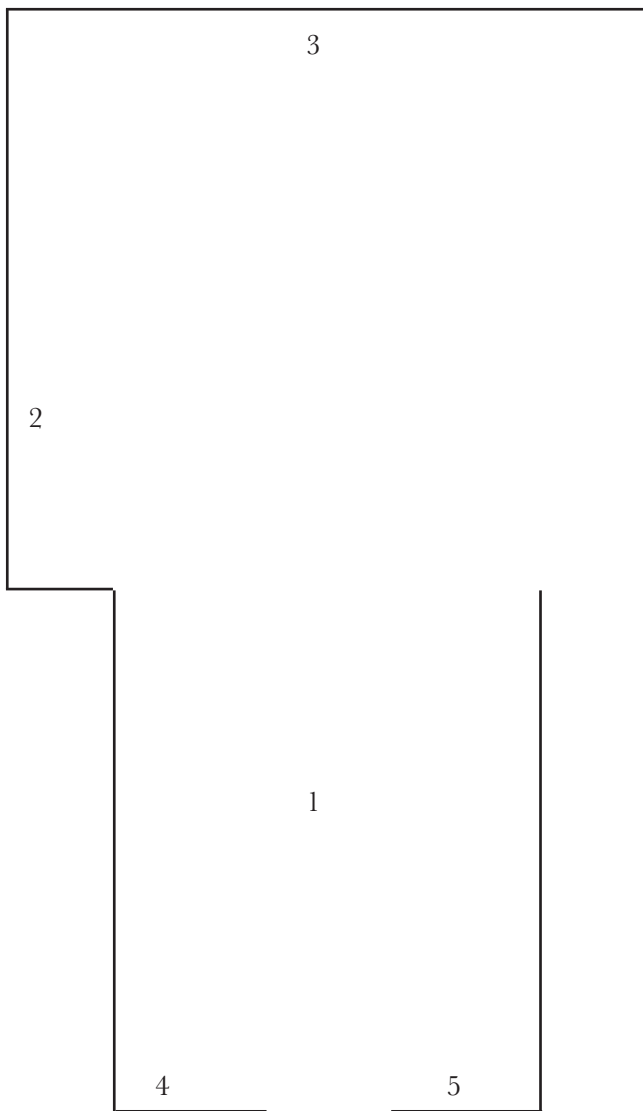
In times of national strife, America turns to the Shakers. Or so a friend told me last year, in the lead up to the US national elections. It resonated, but uncomfortably. On further conversation, the same friend directed me to William D. Moore’s *Shaker Fever: America’s Twentieth-Century Fascination with a Communitarian Sect*, a very informative book that outlines the period, 1925–1965, during which the Shakers came to ‘personify’ the “nation’s finest qualities of piety, ingenuity, simplicity, sobriety and self-denial.” By existing outside the mainstream, Moore argues, and yet within the trajectory of American colonial history, the Shakers “paradoxically...serve as both icons of Americanism and as critiques of national shortcomings.” The paradox helped to reaffirm the persistence of America’s finest qualities, in the new light of industrial modernism. The paradox breaks down, or possibly multiplies, when one sees how the Shaker example was concurrently used to support causes as diverse and contradictory as American exceptionalism, entrepreneurialism, feminism, craft-communalism and the abolition of private property.

What bothered me about the turn that Moore and my friend address is not the articulation of the nation’s finest qualities, or even the arguments on behalf of American exceptionalism, but rather the argument to make the Shakers nationally constitutive, and the resemblance of those arguments to the familiar rhetoric of “a few bad apples,” which spoil the police force. In the case of the Shakers, of course, we’re not talking about the bad, but

rather the good, or even very good apples, which show just how pious and hard-working the nation is, at its core, and how, despite the bad apples, the core is still worth defending, regardless of what it does or has done. It's as if Tom Joad might negate political reality by saying, "Think of a chair, whenever there's a fight, so hungry people can eat, and it'll be there."

I thought of this adage about the Shakers and national strife when Flint asked me to write something for his upcoming exhibition, where he will present a garage door, an entertainment center and speaker housings, all made from carefully cut, sanded and assembled pieces of beetle-bored lumber. He sent me photos of the work in progress and again, it resonated, but uncomfortably. What are those bore-holes doing there? Oh, they're the result of an invasive species. Flint later told me an art shipper initially declined to transport the work for fear of what the bore-holes might indicate. As to whether the perceived liability which prevented them from accepting the shipment was related to concerns over structural integrity, an unacceptable increase in precarious value, archival uncertainty, or the danger of infection to the shipper's other goods of transport, the shipper was vague. In the nation of finest qualities, it's hard to say. What's clear is that Flint's work speaks to domestic and boundary conditions long permeated by fears of foreign agents, themselves potentially masking deeper fears that what's foreign in the wood might not be so stable or foreign.

Acquiring Shaker goods, the story goes, you furnish your house with the nation's finest qualities. If you can't pay for piety or ingenuity, whole industries have developed to distribute them more affordably in products as diverse as soap and salsa. Since 1965, the fever you catch is usually secular Shakerism. Despite the update, or rebranding, there remains something in the colonial etiology that a new name cannot make right, but which an attempt to produce a more accurate historical context might help to clarify. I'll admit, there's still so much work to do, only it might not be the work we have in mind.



1. *Console and La Scala 1 & 2*, 2025

Fir, purple heart, organza, full range speaker drivers, First Watt F1 power amplifier (edition 12/100), Topping RD3 balanced digital analog converter, remote control, CyberPower battery backup, Sony Discman, optical USB and Bluetooth connectivity, metal shelves, casters, cables, vinyl and metal armchair

Console: 14 1/2 x 41 x 15 inches (36.8 x 104.1 x 38.1 cm)

LaScala: 38 1/2 x 23 1/2 x 24 1/2 inches (97.8 x 59.7 x 62.2 cm) each

Armchair: 33 x 26 x 29 inches (83.8 x 66 x 73.7 cm)

400 lbs (181.4 kg)

[AJ1080.25]

Off:  O on rear of First Watt F1 power amplifier

 O on iPad mini in top drawer

- Please dust and clean cables and console

- Return Chamberlain Garage Door remote and console remote to bottom storage drawer

On:  I on rear of First Watt F1 power amplifier

 iPad on and volume = 100%

 VLC Application

 image.mp4

 Ensure loop

- Charge personal laptop/phone with cable from console

- Activate Moonlight reclining chair from storage closet

Crafted from the same worm-eaten fir wood, this pristine speaker and console set form an idiosyncratic, domestic entertainment center. The soundtrack is an excerpt from Harun Farocki's 1997 film *Still Life*, which documents the progressive staging of a Cartier watch photoshoot. The work reflects on minimalist aesthetics as they become contaminated by design, leisure and luxury retail.

2. *Ultimate Office AdjustaView 10-Pocket Desk Reference Organizer*, 2025

Pocket desk organizer and 20 archival inkjet prints

16 3/4 x 20 1/2 x 15 1/2 inches (42.5 x 52.1 x 39.4 cm)

Prints: 11 x 8 1/2 inches (27.9 x 21.6 cm) each

2 lbs (0.9 kg)

[AJ1088.25]

This wall-mounted sculpture offers a means of displaying the kinds of photographs and sterile advertisements depicted in Farocki's *Still Life*.

3. *Installation View*, 2023/25

Fir and purple heart wood, metal, motor
4 boards: 21 x 110 x 1 inches (53.3 x 279.4 x 2.5 cm) each
84 x 110 x 1 inches (213.4 x 279.4 x 2.5 cm) total
Installation dimensions variable
149 lbs (67.6 kg)
[AJ1063.23]

This garage door object opens and closes at will. It alludes to a theater curtain, but also to a wall or painting in its closed position. The work problematizes the distinction between inside and outside. The artist's use of semi-porous, worm-infested fir wood from the Puget Sound further articulates this tension.

4. *Pull Request*, 2025

Spalted ash, mounting hardware, cotton swabs, zippered
glasses case
Handle: 1 1/8 x 4 1/2 x 2 inches (2.9 x 11.4 x 5.1 cm)
Case: 2 1/4 x 6 1/2 x 3 inches (5.7 x 16.5 x 7.6 cm)
5 oz (142 g)
Edition of 8
[AJ1087.25]

This CNC-milled edition, with hardware and laser-engraved text, is the artist's literal interpretation of a "pull request." A "pull request," in version control systems like GitHub, is a method for proposing changes to a codebase, enabling collaborators to review, discuss, and merge modifications into the main project. Taking the form of a physical handle that can be installed at will on any door or flat surface, the work also serves as an invitation to initiate change or action.

5. *Ve^{13/18}*, 2025

Letterpress, offset, inkjet, laser, and silkscreen printed paper,
aluminum foil, iridescent bag, stickers, spiral bound with
aluminum coil
11 1/2 x 6 x 3/4 inches (29.2 x 15.2 x 1.9 cm)
11 oz (312 g)
Edition of 400

Katherine Pickard, publisher at *Sequence Press* and Managing Editor of *Veneer*, introduces this issue of the serial publication:

From handmade to mechanized, from the body to the shop, the code makers are the code breakers—this circuit is closed. Handpicked, letterpressed, offset, inkjet, silkscreened, foil stamped, spiral bound, soup to nuts. Artist as editor, publisher, materials hoarder and printer. Beatrix Potter's Victorian journal beckons a dedicated decipherer; a neurosurgeon's manual cautions technicians before imaging; a sheet of music by Juan Gabriel sets the tune for a bittersweet plea; and a North American gas producer leaves holiday gluttons and the nitrous galaxy clamoring. Primary sources are placed before us as documentary guidance. Warnings—from our elders and our experts—are directions for the preservation of our bodies and the earth. *Veneer 13* sticks to the science for us to ponder: What Next?

Flint Jamison (b. 1979, Billings, MT) had his last presentation at Miguel Abreu Gallery in 2017. Since, he has had solo exhibitions at Kunst Halle Sankt Gallen, Galerie Max Mayer, Düsseldorf, Air de Paris, Künstlerhaus Stuttgart, as well as small-scale shows at Paid, Seattle and Marfa Book Co. in Marfa, TX. He has also produced numerous artist books; and as a co-founder of Yale Union in Portland, OR, lead the effort of the building's rematriation to the Native Arts and Cultures Foundation in 2021.

Jamison's work is held in numerous public collections, including the Whitney Museum of American Art, New York; the Centre Pompidou, Paris; the Art Institute of Chicago; the Museum of Modern Art, New York; the Rijksakademie, Amsterdam; the Walker Art Center, Minneapolis; the Henry Art Gallery, Seattle; the Allen Memorial Art Museum, Oberlin; and the Princeton University Library, among others.