

نور

Raha Raissnia

10 December 2022 — 18 February 2023



Empty Gallery is pleased to present نور, Iranian-American artist **Raha Raissnia**'s first solo exhibition in East Asia. Raissnia's practice incorporates film, painting, and performance into a dense dialogical matrix. Layering and tweaking pre-existing material such as her own photographs, drawings, and film footage, Raissnia composes through replication, assemblage and erasure— drawing on a networked archive of modular elements existing across various media. Her idiosyncratic syntax of natural, architectural, and technological forms construct interior landscapes that traverse both past and present, memory and imagination, transient moments and the creeping accretion of time.

Drawing its title from a Persian word meaning light, نور (pronounced *nour*) brings together an interwoven constellation of recent paintings and moving image works installed across both floors of the gallery space. In the exhibition's titular work, Raissnia projects a looped 16mm film of numinous architectural details onto a monumental cube-shaped floating screen. Composed of semi-transparent scrims, this hybrid film-sculpture expands the projection surface off of the wall in order to imbue Raissnia's images with a spatialized and subtly aleatoric quality— extruding and multiplying the two-dimensional film frame into a complex imaginary space. A mobile abstraction composed of sheared metals, perforated surfaces, and filigreed veneers, *Nour*'s filmic material seems to mirror the geometry of the projection screen itself in an act of charged doubling. Challenging a merely scientific or utilitarian conception of light, Raissnia engages the substance not only in its role as a source of illumination, but as an alchemical quantity that exceeds this supposed function— as an unruly generative principle, a creator of shadows and aberrations.

Raissnia's process transmutes, or perhaps it would be better to say it explodes— in the diagrammatic sense of the term— the basic material of documentary reality. Beginning with photographic fragments from her personal archive, she manipulates these images through a recursive process of repetition, extraction and superimposition— feeding them through what might be conceptualized as a primitive circuit composed of multiple processes and devices. Subjected to this embodied feedback loop composed of the affectively charged interface between lenses and muscle fibers, photoreceptors and film printers, Raissnia's materials become both amplified and distorted— carriers of noise as much as signal. The aura of direct observation and historical time is not so much stripped away as it is splintered, reflected into itself, and multiplied into something akin to a kaleidoscopic view of possible realities. Raissnia attempts to bring us not beyond, but rather around the indexical in order to catch a glimpse of an undifferentiated manifold— a process of potent re-mystification rather than de-mystification.

Drawn from the same personal archive of images, Raissnia's paintings also partake of this transformative material process. Over the last two decades, she has continuously explored the tension between stillness and movement, representation and abstraction, crafting charged affective spaces that the writer Milton Cruz has referred to as "experiential modulations of a kind of organic living space of the mind". In her hands, the plane of the canvas, traditionally associated with the freezing of time, becomes a paradoxically cinematic space animated by the energy and density of her mark-making. Works such as *Tympanum* and *Doric* inhabit an interstitial zone between figuration and abstraction, compressing multiple spatio-temporal instances into a single baroque construction. Within the expanse of these charged fields, recognizable motifs such as corridors, reliefs, and pylons seem to shudder in and out of perception. They are characterized by both a sense of looping internal movement and a facture which seems to approximate the formal language of experimental cinema in its deployment of painterly analogues for flickers, vibrations, and flares. Widescreen color compositions such as *Scholiastic View* are defined by the seething density and miniaturist detail of their linework, which seems to imbue their surfaces with a scintillating, vibratory quality. Populated by forms resembling synapses or electric circuits, these new works might be thought of as a kind of cybernetic arabesque, at once both futuristic and antediluvian.

Born in Tehran, Iran in 1968, **Raha Raissnia** is a New York-based artist working across painting, drawing, film, and performance installation—often staged in collaboration with musicians such as Aki Onda, Charles Curtis and Panagiotis Mavridis.

Raissnia 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.

Her work has been featured in solo exhibitions at Miguel Abreu Gallery, New York, the Drawing Center, New York, the Museum of Modern Art, New York, Ab/Anbar Gallery, Tehran, Galeria Marta Cervera, Madrid, Galerie Xippas, Paris, and the Isfahan Museum of Contemporary Art, Iran. Group exhibitions include 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.

Raissnia has been invited to participate in several international manifestations such as 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. Works by the artist are 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.

نور

Raha Raissnia



2022年12月10日至2023年02月18日

Empty Gallery 很高興為大家帶來伊朗裔美籍藝術家 **Raha Raissnia** 在東亞的首次個展《نور》。Raissnia 多方面的藝術實踐把繪畫、電影和表演融合成一個密集緊湊的對話陣列。她把已有素材如自己的照片、畫作及影像片段微調、重疊，借用已存於各媒體間模組元素的一種網絡性存檔，透過複製、組合及刪擦進行創作；並以建築、自然和技術形式構成異殊句法，建構出多個內在景觀，當中貫穿著過去和現在、記憶和想像、短暫的時刻和匍匐積累的時間。

展覽標題取自波斯語 نور (發音為nour)，意思是光，在畫廊兩樓層空間展出的是藝術家近期的繪畫與其流動影像裝置交織而成的組系作品。在名為「Nour」的一組作品中，Raissnia把一部16米厘環形影片投映於一個巨大而浮動的立方體螢幕上，畫面看似盡是神秘莫測的建築細節。由半透明麻紗布組成的這個混雜影像雕塑把投影表面從牆上拉展下來，為藝術家的影像注入帶空間動律及微妙含蓄的即興特質；壓擠、倍乘二維的影像畫面使作品變成一個複雜的想像空間。「Nour」是由切割的金屬、有穿孔的表面和帶金絲飾面的影像組成的一組流動抽象作品，這些電影素材似乎以倍增的方式反映著投影幕自身的幾何形狀。Raissnia挑戰對於光的一種純科學或功利主義式的概念，她不但以其為照明來源的這個角色把光帶進場，更將其化為一種煉金術式的量度，超越其作為難以掌控的生成原則、光影反差的創造者的這個假設功能。

Raissnia的創作質變了，或者更準確而言是引爆了紀錄式現實基本素材這術語的圖解意義。她由個人藏有的照片片段開始，透過對它們進行重複、提取和疊加的遞迴過程，以或已被概念化為由複雜程序和設置構成的原始環路滋長它們。這種由存在於鏡頭和肌肉纖維、感光器和菲林沖曬機之間充斥情感能量的介面所組成的具體化回饋循環放大了、扭曲了Raissnia的創作素材，使其成為雜音與信號的載體。直接觀察和歷史性時間的光環沒有被除下而是被砸碎、被反映往自身，並倍增成一個類似於無數可能現實的萬花筒影像。Raissnia 沒有嘗試帶領我們超越所謂的指示性，而是去圍繞它們，以求瞥見一個無差別的多樣性。這是一個強大的再神秘化而不是去神秘化的過程。

同樣是取材自其個人藏有的照片庫，Raissnia的畫作亦參與了這場素材的變革過程。在過去的二十年間，Raissnia不斷探索靜止與運動、再現與抽象之間的張力，打造充滿活力的情感空間，作家Milton Cruz 稱之為「心靈一種有機生活空間的體驗調製」。自她之手，在傳統意義上指向著凍結時間的畫布平面變為一個自相矛盾的電影空間，並在她痕跡創作的能量和密度激活下栩栩如生。作品如「Tympanum」和「Doric」棲身於具象和抽象間的間隙區域，壓縮多種時空景況進單一的巴洛克式建構。在這些攝人心神的畫面裡，能辨認出的主題如迴廊、浮雕和塔架等似乎在觀者的感知中來回顫動。它們的特點既有一種循環的內部運動，也有一種在對閃爍、振動和耀光的繪畫類比編排中近似於實驗電影形式語言的搭造。寬幅彩色作品如「Scholiastic View」中強烈的密度與如功筆般細膩的線條使畫作表面注滿了閃耀、振動的特質。這些新作品畫面中滿佈仿如突觸或電路的形態，可視作為一種模控學的蔓藤花紋，未來與古老的合二為一。

Raha Raissnia 於 1968 年出生於伊朗德黑蘭，是一位常駐紐約的藝術家，從事繪畫、素描、電影和表演裝置——經常與 Aki Onda、Charles Curtis 和 Panagiotis Mavridis 等音樂家合作演出。

Raissnia 於 1992 年獲得芝加哥藝術學院的藝術學士學位，並於 2002 年獲得普拉特學院的藝術碩士學位。在此期間，她對前衛電影製作的興趣促使她在 Anthology Film Archives 工作（1995-1999），並展出她的作品。

她的作品曾在紐約 Miguel Abreu Gallery、紐約 the Drawing Center、紐約 the Museum of Modern Art、德黑蘭 Ab/Anbar Gallery、馬德里 Galeria Marta Cervera、巴黎 Galerie Xippas、和伊朗 the Isfahan Museum of Contemporary Art。群展包括洛杉磯 The Museum of Contemporary Art、紐約 White Columns、溫哥華 Access Gallery、聖路易斯 the Museum of Contemporary Art St. Louis、洛杉磯 Khastoo Gallery、倫敦 Thomas Dane Gallery 和紐約 The Kitchen，等等。

Raissnia 曾受邀參加多個國際展覽，例如第 13 屆厄瓜多昆卡雙年展，2015 年，她的作品入選由 Okwui Enwezor 策劃的第 56 屆國際藝術展威尼斯雙年展的“世界未來”。藝術家的作品收藏於紐約 The Museum of Modern Art、洛杉磯 the Museum of Contemporary Art、德黑蘭 the Pejman Foundation、馬德里 Colección INELCOM、the Pinault Collection 和塔斯馬尼亞 The Museum of Old and New Art。

Selected Works: Raha Raissnia, 一本由 Ab-Anbar Gallery 於 2015 年出版，介紹她作品的專著。