

Bad Maps  
Blake Rayne

*Bad Maps* is Blake Rayne's second one-person exhibition at Galeria Nuno Centeno. The exhibition comprises eight new *Swamp Sheafs*, sewn assemblages painted while in residency in Arles, France and constructed in Porto; and a new *Stanchion composed of* of plastic bottles filled with various amounts of Portuguese ocean water, -extending the cartographic thread of his previous exhibition at the gallery, *Carbon Days*. Concurrently, Rayne's newest installment of *Yogurt Cinema* will be screened on the night of the opening.

Rayne's practice has evolved over the past two decades through a sustained investigation and intervention into the cultural conditions of painting's production, exhibition, and distribution. Emphasizing rather than subverting the cultural efficiency of painting itself, Rayne's distinct sensibility for developing and combining artistic operations centered around the fold realizes an unruly poetics imbued with an abundance of motion; a poetics that rejects any essentialist austerity program imposed on the imaginary.

The title *Bad Maps* brings into focus a bias in the delineation between map and territory. Rayne sees the map's relationship to territory as analogous to 'clock times' structuring of daily life. Against the internalization of efficiency programs Rayne deploys inherited and invented tactics of aesthetic abstraction to enliven insubordinate and alternative temporalities.

Sharing variations on the title *Swamp Sheath*, each of Rayne's paintings contribute to an attitude and activity moving beyond binary notions of abstraction and representation toward porous modes of mixing and hybridity — A translucency program of *swamping*. Their accentuation of the fold and the cut, where a slice further exceeds the generic boundaries of painting through an incorporation of the qualities of filmic montage. The interplay of folded canvas, painted surface, and sewn line across the exhibited works endeavors to produce an emergent, heterogeneous cartography capable of registering precise artistic intention while remaining an aperture for unexpected formal connections, sensation and unforeseen routes of signification. Rayne insists that *Bad Maps* is a work of affective mapping.