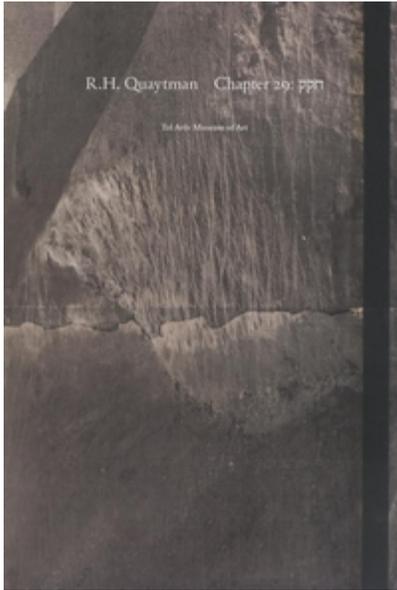


FOR IMMEDIATE RELEASE



Book Launch: R. H. QUAYTMAN
777, Chapter 29

Published by the Tel Aviv Museum of Art

Foreword by Suzanne Landau, with essays by Mark Godfrey, Annie Bourneuf, and R. H. Quaytman

Hardcover, 130 p., 47 color ill., Hebrew/English

ISBN: 978-965-539-121-3, \$38

Location: Karma, 38 Orchard Street, New York NY 10002

Time & Date: 7 pm, June 2, 2016

Miguel Abreu Gallery is pleased to announce the publication of R. H. Quaytman's *777, Chapter 29*. The book takes as its starting point the artist's solo exhibition of the same title at the Tel Aviv Museum, and evolves into a chronicle of Quaytman's obsessive investigation of an undetected and elusive image that she discovered behind the *Angelus Novus*, Paul Klee's famous 1920 monoprint. Quaytman's research, and eventual momentous identification of the image, are traced through a personal essay by the artist herself, along with extensive analytical commentaries by Tate curator Mark Godfrey, and Paul Klee scholar Annie Bourneuf, accompanied by full-page color photographic reproductions across two iterations of *777, Chapter 29*, from the original Tel Aviv Museum and later Miguel Abreu Gallery Orchard Street exhibitions.

The investigation begins with a body of paintings Quaytman made for a solo exhibition at the Tel Aviv Museum of Art, which took the *Angelus Novus* as a central motif. Frequently mining museum image archives as source material for her "Chapters" of paintings, Quaytman observed the *Angelus* during a rare in-person viewing at the permanent collection of the Israel Museum, Jerusalem, and noticed that an old copper plate engraving peeked out on all four sides. Quaytman writes, "After experiencing a familiar combination of shyness and repulsion towards this image, so weighed down by history as it is, my focus naturally scurried back to the materiality of the artifact. I instantly noticed around all four sides, an old engraving, discernible to the naked eye. An obscure old engraving, so devalued that no one had even noticed it. Clearly visible were the overlapping initials CL, a date...and black pleats from a gown suggesting a portrait of a priest, nun, or monk. I asked what was known about it and who was depicted in the

engraving. To the astonishment of us all, it turned out that they didn't know, because the question seemed never to have been asked."

This teasing margin prompted a full-blown investigation, but when the 'chapter' was completed and first exhibited in Israel, the subject of the engraving remained an unanswered question; for Quaytman, however, the revealed margins of the print had become the intense focus of an inconclusive search that generated much of *Chapter 29's* subject matter. Weeks later, the artist unearthed the print behind the renowned *Angelus*; an engraved portrait of none other than Martin Luther.

In 1777, *Chapter 29*, with the tools of the artist rather than the historian, interwoven with images of Israel's desert landscape and Hebrew typography, Quaytman traces a labyrinthine path through museum archives, personal libraries, correspondences between Gershom Sholem and Walter Benjamin (the *Angelus's* best-known owner), vast online image banks of engravings – and reaches a conclusion that is perhaps more puzzling and complex than the mystery she set out to solve.

For more information, please contact the gallery:

Miguel Abreu Gallery

88 Eldridge Street (between Hester & Grand) / 36 Orchard Street (between Canal & Hester)

New York, NY 10002

Telephone 212.995.1774 • Fax 646.688.2302 • post@miguelabreugallery.com

Hours: Wednesday – Sunday, 10:30AM to 6:30PM and by appointment

Subway: F to East Broadway; B, D to Grand Street; J, M, Z to Delancey / Essex Street