

MIGUEL ABREU GALLERY

Book Week

SAM LEWITT, HANS BELLMER, FRANÇOIS-MARIE BANIER, JIMMY RASKIN,
FLORIAN PUMHÖSL, PAMELA ROSENKRANZ, REY AKDOGAN

October 31 – November 16, 2024

36 Orchard Street

SAM LEWITT

Template/Print, 2014

Offset print on paper, silkscreened varnish, solvent Fiberglass,
aluminum and steel

48 1/16 x 36 1/4 x 5 1/8 inches (122 x 92 x 13 cm)

Edition of 8

Each print is accompanied by a signed and numbered certificate
[SL1144.14]



Template is a book whose information emerges under programmatic erasure. Or perhaps it is better said that the book is one form for a program that recursively thins reading material. The protocol for these pages is a reversal of the printing process. Here's how the script runs:

- 1 – Give a commercial offset printer one sheaf of standard B1 poster paper for 'make-readies' (the results of preparing ink levels and impression strength for the jobs that pass through the press).
- 2 – Turn each printed sheet into a template for stripping areas of its ink-saturated surface using a UV coating.
- 3 – Erase the uncoated areas with paint thinner.
- 4 – Fold, bind, chop etc.

Soccer stadiums, children's books, tour guides, the coast of Spain, etc., are wiped down to the white of the pages that bear their layered images. City stuff and bedside matter receive the same treatment. Each particular instance becomes its own rule: every sheet of paper cannibalizes the content it supports, yet the tooth of the page lights up the peculiar details that flood it.

HANS BELLMER

Untitled (figures scribbling), ca. 1953

Ink on paper

7 5/8 x 4 15/16 inches (19.5 x 12.5 cm)

[HB1001.53]

This drawing is part of a series of preparatory drawings Bellmer made for *l'Anglais décrit dans Le château fermé* by André Pieyre de Mandiargues (unpublished). A selection of 7 drawings were finally engraved for *Mode d'Emplois*, 1953/67, Paris: Editions Georges Visat, 1967, edition of 150.

FRANÇOIS-MARIE BANIER

Untitled, 1994

Ink and gouache on paper

30 1/4 x 22 1/2 inches (76.8 x 57.1 cm)

Framed: 33 1/4 x 25 1/2 inches (84.5 x 65 cm)

[FB1041.94]

JIMMY RASKIN

STATION 2, 2021

UV cured inkjet on paper mounted on aluminum

18 1/2 x 31 3/4 inches (47 x 80.6 cm)

Framed: 22 1/4 x 35 5/8 inches (56.5 x 90.5 cm)

Edition of 3 + 1 AP

[JR1231.21]



Each of Jimmy Raskin's *STATION OF THE LAST ECCENTRIC* holds at its center *The Cone of Expression*. This diagrammatic overlay includes a prominent vertical line that imposes a primordial fold, creating a mirror-image wherein a chosen picture of the cosmos faces itself. This event, in turn, conjures a myriad of faces staring back at the viewer. The compositions at hand, if you will, form a repeated closed circuit.

The phenomenon, known as facial pareidolia, instills an emotional charge in an otherwise non-sentient image or form. A point of connective stillness emerges, which may be considered sacrificial: we bypass the layers, critical-distance, dynamic conversations therein, and reach an

almost humorous reduction point; an anthropomorphic flattening in the name of stillness. Within the gaze of the gaze, a space for mesmerization or resonance is generated.

FLORIAN PUMHÖSL

Study for Saltern, 2019

Acrylic on aluminum foil

Sheet size: 5 3/4 x 10 inches (14.6 x 25.4 cm)

Framed: 14 x 19 x 1 1/2 inches (36 x 48 x 4 cm)

[FP1285.19]



PAMELA ROSENKRANZ

Healer Scrolls (Blue Wind), 2022

Kirigami cut paper, tension, watercolor, perspex frame

11 3/4 x 16 1/2 inches (29.7 x 42 cm)

Framed: 12 x 16 7/8 x 1 1/2 inches (30.5 x 42.8 x 3.9 cm)

[PR1462.22]



REY AKDOGAN

Subtraction #38, 2023

Print on paper, fiberglass, acrylic, archival varnish, resin, Dibond

16 x 12 1/4 inches (40.5 x 31 cm)

[RA1261.23]

Rey Akodogan creates subtle interventions into the spatial, temporal, and material conditions of a given environment through an understated use of repurposed industrial and display materials. This work from her series of *Subtractions* draws on an archive of tear sheets from magazines covering interior design, architecture, and lifestyle. By transforming and manipulating the paper supporting these appropriated images, Akodogan changes the way that they can be read and recognized, drawing our attention instead to the ways that value is constructed through principles of organization.

