

**Louise Lawler**  
**R.H. Quaytman**  
**Cameron Rowland**

4 September  
- 24 October 2020

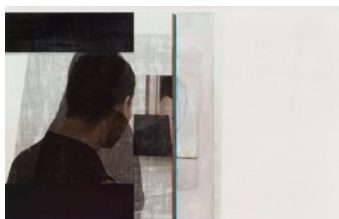
Galerie Buchholz Cologne presents a show of works by Louise Lawler, R.H. Quaytman, and Cameron Rowland, three artists who know each other well and have worked together in various ways. This exhibition marks the first time their work will be brought together in a constellation, juxtaposing examples of their ongoing artist practices. Prompted by invitation, the artists have made new work, selected older pieces, and planned the installation in conversation with each other.

Checklist with notes



Louise Lawler  
“Corner (distorted for the times, perturbée)”, 2014/2018  
digital Fujiflex print face mounted to Plexiglas on museum box  
66 x 54.3 cm  
Edition 4 of 5, 1 AP  
LLA/F 2018/01

A work by Jean-Michel Basquiat photographed at Yvon Lambert’s office, 108 Rue Vieille du Temple, 75003, Paris, France.



R.H. Quaytman  
“Spine, Chapter 20 [Fraser, Anastas, Lawler]”, 2010  
oil, silkscreen ink and gesso on wood  
50.8 x 82.2 x 1.9 cm  
RHQ/M 2010/01

*Spine, Chapter 20 [Fraser, Anastas, Lawler]*, 2010, was painted for two retrospective exhibitions at the Neuberger Museum of Art in Purchase, New York in 2010 and at the Kunsthalle Basel in 2011. These exhibitions were conceived as a reconsideration of the first twenty chapters from 2001 through 2010, and revisited the formal and conceptual concerns from those earlier bodies of work. Reprinted imagery, polaroids, and optical patterns from various paintings were recombined and printed anew onto individual panels alongside the introduction of new material. *Spine, Chapter 20*, 2010 features the silkscreened image of Andrea Fraser viewing Louise Lawler’s *The Princess, Now the Queen*—utilized in four paintings from *Painters Without Paintings and Paintings Without Painters, Chapter 8*, 2006—combined with a second silkscreened image of Rhea Anastas—utilized in two paintings from *Ark, Chapter 10*, 2008. Two black bars and the cropping orthogonal of the Andy Warhol painting in Louise Lawler’s photo delimit the silkscreened imagery along with overpainting in Marshall’s photo oils. Down the center is a line of red, green and blue (RGB). This line was placed on all paintings in Chapter 20 that reused a silkscreen for a second time. It is an issue whether or not to print an image twice. In general I seek to avoid doing this but do reserve the right if a painting needed for a particular reasons becomes unavailable or too expensive to borrow back. In order to mark this semi-duplication

and differentiate them from previous silkscreened paintings I decided to paint that line in RGB on all reproduced images. Additionally, this is one of the first paintings that shows my attempts to find new ways to paint over photographic images.



Cameron Rowland  
"Reasonable Suspicion", 2020  
Form DCJS 3205  
34.5 x 50.5 x 3.5 cm  
CRO/P 2020/01

The NYPD incident report records the race of both the victim and suspect, but it only records the skin tone of the suspect. The suspect description functions to create a wanted profile that police seek to match. Matching a description in the vicinity of a reported crime is often considered enough to meet the standard for reasonable suspicion.

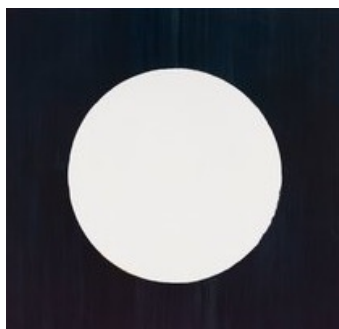
According to the NYPD COMPSTAT report, in 2019 Black people constituted 52.35% of misdemeanor and felony suspects and 60.3% of Stop, Question, and Frisk subjects.

In 2019 Black people constituted 24.3% of the city's population.

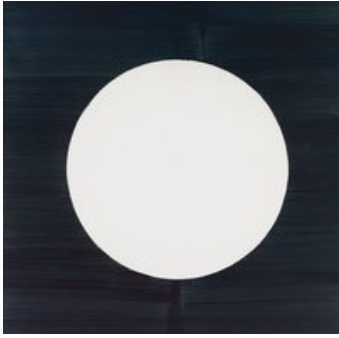


Cameron Rowland  
"Out of sight", 2020  
19<sup>th</sup>-century slave iron, 19<sup>th</sup>-century slave iron with missing rattle  
13,5 (h) x 28 (w) x 15 (d) cm  
CRO/S 2020/01  
Rental

Irons with rattles built into their handles, called slave irons, were designed to be used by the enslaved working inside the plantation house to iron the laundry of the masters. While out of sight, the rattle audibly signaled to the master that the slave was working continuously. Removing the rattle was a refusal of this oversight.

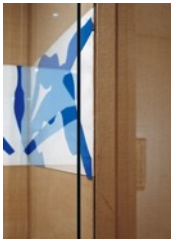


R.H. Quaytman  
"+ x, Chapter 34 [IV]", 2018  
indigo distemper and gesso on wood  
94.1 x 94.1 x 3.2 cm  
RHQ/M 2018/03



R.H. Quaytman  
“+ x, Chapter 34 [V]”, 2018  
indigo distemper and gesso on wood  
94.1 x 94.1 x 3.2 cm  
RHQ/M 2018/02

*+ x, Chapter 34 [IV]* and *+ x, Chapter 34 [V]* were made specifically for an exhibition in the top eight bays of the Guggenheim Museum. The exhibition, which opened in the fall 2018, was shown alongside an exhibition of the work of Hilma af Klint installed all the way to the top 8 bays where I was given a site to compose an installation of paintings. I have been a longtime admirer of this visionary modernist artist, and had been the first to exhibit Hilma af Klint's work in New York City in 1989. For this chapter, I wanted to reflect both on af Klint's generative geometry and on the spiral nature of Frank Lloyd Wright's architecture. At the top of the museum there are small circular windows above each of the 8 bays. The paintings were installed in such a way that they counteract the upward slanting movement of the museums slanting spiral by being hung level in each of the 8 bays. Each of the eight paintings was identical in size, medium and composition. However, each one is slightly different given the nature of distemper and how the Woad Indigo pigment reacts to rabbit skin glue. The white circle is painted with common white acrylic gesso as if to indicate an empty space for a picture.



Louise Lawler  
“Water to Skin (catalogue size)”, 2016/2017  
digital fujiflex print face mounted to Plexiglas on museum box  
28.6 x 20.3 cm  
Edition 6 of 15, 3AP  
LLA/F 2017/01

The Swimming Pool, 1952

Henri Matisse

gouache on paper, cut and pasted on painted paper, installed as nine panels in two parts on burlap-covered walls

73" x 53'11"

Photographed at The Museum of Modern Art, New York City.

The image exists in three mounted editions at differing dimensions and edition size:

Water to Skin, 2016 (Edition of 5, 1AP, 38 3/8 x 27 1/2 inches)

Water to Skin (Venti), 2016/2017 (Edition of 3, 1AP, 60 x 43 inches)

Water to Skin (catalogue size), 2016/2017 (Edition of 15, 3AP, 11 1/4 x 8 inches)

The image also exists as a tracing by Jon Buller which is available as a PDF vector file for production and installation at any scale as an adhesive wall graphic. (Also exhibited.)



Louise Lawler  
"Vienna (either gray, mustard, sage or lavender)", 2018/2019  
gelatin silver print in one of four artist frames  
57.8 x 45.1 cm (framed: 78.1 x 64.8 cm)  
Edition 10 of 12, 4 AP  
LLA/F 2019/03



Louise Lawler  
"Vienna (either gray, mustard, sage or lavender)", 2018/2019  
gelatin silver print in one of four artist frames  
57.8 x 45.1 cm (framed: 78.1 x 64.8 cm)  
Edition 4 of 12, 4 AP  
LLA/F 2019/02

*An Evening, Chapter 32*, 2017  
R.H. Quaytman  
oil, silkscreen ink, gesso on wood  
82.2 x 82.2 cm.

Photographed at Villa Gessner, Vienna.

The image is an edition of 12 available in four variations of frame color: gray, mustard, sage or lavender. The work also exists as a 1/1 edition with all four frames together.



Cameron Rowland  
"Management", 2020  
time horn clock  
CRO/S 2020/02

Overseers, using the master's clock, would sound a horn or bell to signal the start or stoppage of work across the miles of the plantation. Plantation time management was enforced through punishment. The sound of the horn, dislocated from the governing clock, dictated the master's claim to the time of enslaved life.



Louise Lawler  
“Water to Skin (traced)”, 2016/2020  
vinyl adhesive wall material  
Edition 1 of 10, 2 AP  
LLA/I 2020/01

The Swimming Pool, 1952

Henri Matisse

gouache on paper, cut and pasted on painted paper, installed as nine panels in two parts on burlap-covered walls

73" x 53'11"

Photographed at The Museum of Modern Art, New York City.

The work is as a tracing by Jon Buller available as a PDF vector file for production and installation at any scale as an adhesive wall graphic.

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Water to Skin (catalogue size), 2016/2017 (Edition of 15, 3AP, 11 1/4 x 8 inches) (Also exhibited.)



R.H. Quaytman

“An Evening, Chapter 32”, 2017 - 2019

oil, silkscreen ink and gesso on wood

50.8 x 82.2 x 1.9 cm

RHQ/M 2019/01

*An Evening, Chapter 32*, 2017–2019 was painted for an exhibition at the Secession, Vienna wherein I helped to fund the restoration of two 16th century paintings found hidden in an unused gallery in Vienna’s Kunsthistorisches Museum. The two paintings, *The Persian Women*, 1597, and *The Amazons and Scythians*, 1597-99, were painted by the Flemish artist Otto van Veen, who had been a teacher of Rubens. These paintings were probably hidden because of their sexual exuberance. I helped to fund their restoration for two reasons: first, the paintings seem feminist in spirit, and second, it enabled me to have access to the restoration process and to use UV and x-ray images generated by the museum of before-and-after the restoration work. I also made polaroids documenting this process. The painting here began with a silkscreen of a UV image of van Veen’s *The Persian Woman*, and I continued to paint over the silkscreen to dissolve the original image.

Office



Louise Lawler  
"Position (verb)", 1982/2020  
gelatin silver print  
17.8 x 12.7 cm (framed: 38.4 x 33 cm)  
Edition 1 of 10, 2 AP  
LLA/F 2020/02



Louise Lawler  
"Position (noun)", 1982/2020  
gelatin silver print  
12.7 x 17.8 cm (framed: 38.4 x 33 cm)  
Edition 1 of 10, 2 AP  
LLA/F 2020/01

*Legs of a Walking Ball*, 1965

Eva Hesse

paint, cord, paper mache on Masonite

11  $\frac{3}{4}$  x 16  $\frac{1}{2}$  in.

Photographed at Janelle Reiring's loft, New York City.