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Ronny Quevedo (b. 1981, Guayaquil, Ecuador) is a New York-based artist who focuses on postcolonial narratives, memory, and the link between past and present. Much of his work is tied to his relationship to his parents and his childhood, his mother being a seamstress and his father a soccer coach.

Quevedo's body and soul (Reflection Eternal) explores the themes of memory and identity and tensions between past and present. The work, a large collage constructed with a vest pattern, transparent paper, and gold leaf, layers to resemble a map. There is stress in the mechanical simplification of the McCall's vest pattern—in the same vein as boxed cake mix—and the map-like form it builds to display. The domestic task of sewing, a symbol of Quevedo's childhood with his mother, is hidden within a tangled web of modern demand and anxiety. The threads between past and present in both Quevedo's life and the industrialized world run parallel to each other in the work. Tension pulls these threads taut, invoking both personal reflection and buzzing energy in the viewer.



[illegible]

A blue-tinted photograph of a person's hands clasped in prayer, with the word 'REPRODUCTION' repeated 25 times in a dark, bold, sans-serif font across the entire image. The text is arranged in a single column, centered horizontally, and covers the entire vertical range of the image. The background is a soft-focus image of hands clasped in prayer, with light filtering through the fingers, creating a spiritual and contemplative atmosphere. The repetition of the word 'REPRODUCTION' suggests a theme of spiritual renewal, faith, and the power of prayer.



Rachel Harrison

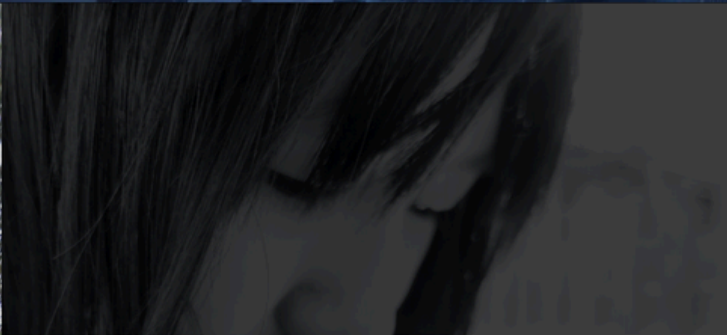
Hermes 3000, 2021

Wood, polystyrene, cardboard, chicken wire, cement, acrylic,
Paillard-Bolex Hermes 3000 typewriter

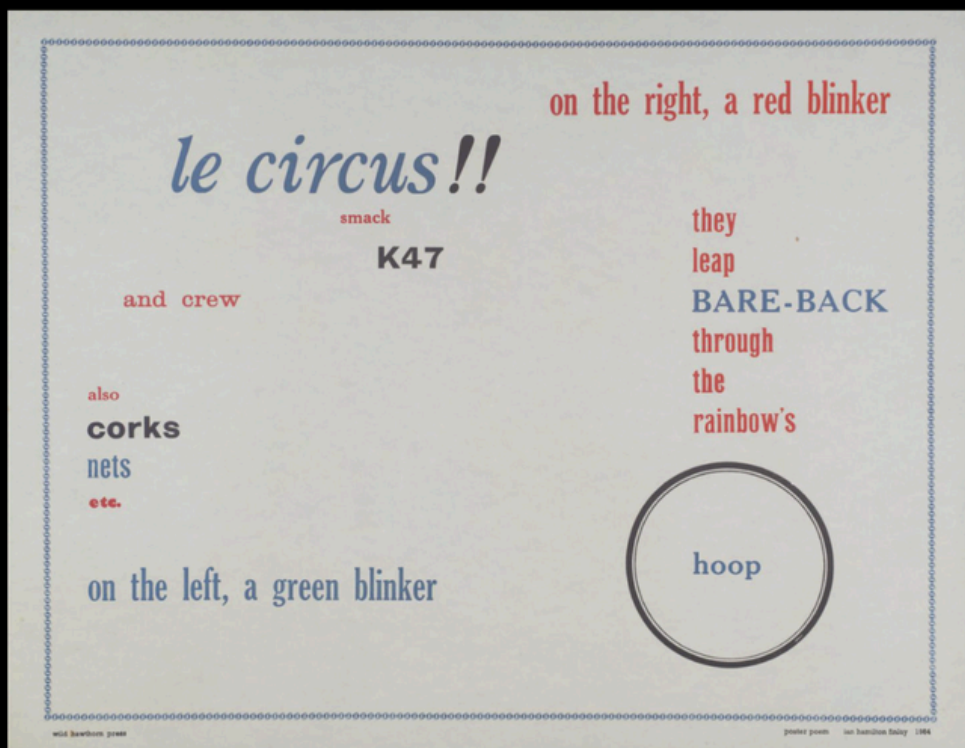
81 $\frac{3}{4}$ \times 48 $\frac{1}{2}$ \times 34 inches (207.6 \times 123.2 \times 86.4 cm)

Rachel Harrison (b. 1966, New York, NY) is an American visual artist known for her sculptures, photos, and drawings. Her work plays around with shape and form, often mixing handmade objects with found ones or photographs. She blends different materials in a way that connects art history, politics, and pop culture. Her sculptures, photos, videos, and drawings reveal influences from Neo-Dada, Pop Art, Minimalism, and Conceptual Art through elements such as randomness, bright colors, mass-produced objects, basic geometric shapes, and a lack of definition.

One of her prominent works, *Hermes 3000*, is a great example of how she experiments with materials and art history. The piece, named after a famous Swiss typewriter, brings together found objects and abstract shapes to explore the contrast between mass-produced and handmade art. The rough and layered textures, blotches of color, and mix of recognizable and abstract forms make it hard to label as just one thing—it's somewhere between sculpture and assemblage. By blending familiar and mysterious elements, Harrison makes people rethink ideas about artistic value, craftsmanship, and the connection between everyday objects and fine art.







Ian Hamilton Finlay

Poster/Poem (Le Circus), 1964

Silkscreen

17 ³/₈ × 22 ³/₈ inches (44.2 × 56.8 cm)

Edition of 250

Ian Hamilton Finlay (1925-2006) was a Scottish poet, philosopher, and gardener. Finlay was one of many to spearhead the concrete poetry movement in the 1960s, a movement in which the meaning of poetry is conveyed through visual means by using patterns of words or letters in addition to other typographical devices. Several of the elements that defined the concrete poetry movement are present in Finlay's poster poem *Le Circus*, created in 1964.

Le Circus is a seemingly simplistic work centered around a poem featuring red, blue, and black text in three different bold, italic, and underlined fonts. The text in the poem outlines a scene from the circus with words such as "nets," "hoop," and "leap" to articulate the specific things that one might see while attending a circus performance. The text's positioning along the top and side edges creates an engaging atmosphere, encouraging viewers to explore the entire page rather than focusing on one central point.

This layout also allows *Le Circus* to be read in multiple ways, with no clear beginning or end. *Le Circus* exists at the intersection of textual and visual media, as Finlay's abstraction of traditional conventions of poetry paired with his extensive use of typographical devices blur the lines between written and visual work. *Le Circus* is not just a poem nor a work of visual art, but both simultaneously.

[illegible]



Ray Johnson (1927-1991) was an influential American artist associated with the New York City avant-garde and the Fluxus movement. Best known for his innovative mail art, which he called "Nothings," he created playful and surreal pieces that encouraged interaction among artists. His work combined elements of collage, drawing, and performance, exploring themes of communication and identity.

ICE is a collage that captures a sense of detachment and distance. Fragmented text and images interspersed across the canvas, along with the word “ICE” evoke the feeling of a suspended memory, forever etched in time. The word “ICE” functions both as a whisper and a riddle, emitting a faint yet powerful tone. Cold and mysterious, it carries an underlying energy, as if attempting to piece together a long-lost, treasured memory. By intentionally omitting context, Johnson invites the audience to derive their own meaning from the piece. This restraint reflects the growing complexities of modern communication—how it can often be misunderstood, from fading friendships to unanswered messages. Through this work, Johnson captures the haunting emotions of longing and absence, allowing viewers to find meaning in the remnants left behind.



Ray Johnson

Ice, circa 1972

Collage on cardboard panel

20 1/4 × 17 inches (51.4 × 43.2 cm)



EXIT

