

GLADSTONE GALLERY

R. H. Quaytman

O Tópico, Chapter 27

530 West 21st Street, New York

October 31 – December 20, 2014

Opening October 30, 6 – 8 pm

Gladstone Gallery is pleased to present *O Tópico, Chapter 27*, an exhibition of new work by R. H. Quaytman. Since 2001, Quaytman has made her work using a systematic, overarching approach that conceptually resembles a book, in which each successive exhibition is a chapter. *O Tópico, Chapter 27* was initiated in 2012 after the artist was invited to propose a permanent installation of paintings for Inhotim, a vast Brazilian botanical garden and art park located in Minas Gerais. Work for the chapter began with two research trips to Brazil, during which Quaytman gathered source materials and took photographs that connected to both Brazil and the ongoing painting project.

Following the exhibition at Gladstone Gallery, the paintings will be permanently installed at Inhotim. They will be housed in a pavilion designed by architect Solveig Fernlund, who has been working with Quaytman on exhibition design since the late 1990s. The Gladstone installation, also designed by Fernlund, mimics the spatial orientation of the projected building. The overall shape of the pavilion is modeled on a Fibonacci sequence and the golden spiral. These patterns are also present in the gesso on many of the *O Tópico* panels, which are themselves confined to eight nesting sizes based on the golden ratio. This base spiral pattern triggers self-generating correspondences between divergent paintings. A circuit of pictorial events is activated through rotation, scaling, and reflection. The paintings are all on plywood with beveled edges. This chapter marks the debut of encaustic, Polyurethane, and wood relief in Quaytman's work.

The photographically-based silkscreen images in the works draw on a wide array of topics or subjects, as suggested by the chapter's Portuguese title (which translates literally to "The Subject"). Some of these images are from Polaroids taken at Inhotim. In one example, an anonymous teenager poses in front of an old VW, part of an artwork by the Brazilian artist Jarbas Lopes called *Troca-Troca* (2002). Another artist referenced in the chapter is Dawn Kasper, shown here working on a drawing that says "chaos is a ...". This particular painting continues a thread that runs through Quaytman's chapters, wherein she features portraits of fellow artists and writers. Another reference is a seed the artist found on the ground during her travels there. The following is a statement from the artist:

"The ambition of this ongoing serialized system is to develop a living, usable painting model, that corresponds with *how*—not only *what*—we see. Through the unfolding itinerary of my chapters I outline an artist's art history. Brazil, in this regard, has no match in intensity—and in its applicability to what I think about. The paintings were made while researching Lygia Clark, Mira Schendel, Hélio Oiticica, Clarice Lispector, Lina Bo Bardi, João Vilanova Artigas, Elizabeth Bishop, Paulo Freire and Claude Lévi-Strauss. But these paintings are not addressed to them or even a public that knows them. They address the public I encountered at Inhotim. A public made up of crowds of school kids and families with grandmothers and teens and toddlers. But how to address this public, from the already compromised viewpoint of a US citizen, and an artist who insists on the medium specificity of painting? I tried to make paintings for children, teens and adults. But it turned out I was not up to that task, and instead it became, despite my wish for order and clarity, a kind of cosmos—it became about the world and the problem of speaking a common language without pedagogy. This sentence by Hélio Oiticica helped me understand what my paintings appeared to be doing. It goes, 'BRAZIL DIARRHEA, WHAT MATTERS: the creation of a language...'"

R. H. Quaytman has been the subject of solo exhibitions at numerous museums and institutions, including The Renaissance Society, Chicago; Kunsthalle Basel, Switzerland; Neuberger Museum of Art, Purchase, New York; San Francisco Museum of Modern Art; and The Institute of Contemporary Art, Boston. Quaytman's work has been included in group exhibitions at The Museum of Modern Art, New York; The Whitney Museum of American Art, New York; The Guggenheim, New York; CCS Bard Hessel Museum of Art, Annandale-on-Hudson, New York; Sculpture Center, Long Island City, New York; MoMA PS1, Long Island City, New York; and Bergen Kunsthall, Norway. Quaytman was included in the 54th Venice Biennale in 2011 and the Whitney Biennial in 2010. The artist currently lives and works in New York. The next chapter will be held at The Tel Aviv Museum of Art in June 2015 and will be curated by Mark Godfrey.

Ahmed Al soudani

515 West 24th Street, New York
November 14 – December 20, 2014

Elizabeth Peyton

Dark Incandescence
12 Rue du Grand Cerf, Brussels
November 18, 2014 – January 16, 2015

For further information, please contact Ariel Hudes at +1 212 206 9300 or ahudes@gladstonegallery.com
New York gallery hours: Tuesday – Saturday, 10am – 6pm
Brussels gallery hours: Tuesday – Friday, 10am – 6pm, Saturday, 12pm – 6pm

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R. H. QUAYTMAN

O Tópico, Chapter 27

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October 31 – December 20, 2014

1

O Tópico, Chapter 27, 2014
Silkscreen ink and gesso on panel
32 3/8 x 52 3/8/4 inches (82.2 x 133 cm)
RHQ008



2

O Tópico, Chapter 27, 2014
Gesso on panel
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
RHQ032



3

O Tópico, Chapter 27, 2014
Oil, silkscreen ink and gesso on panel
32 3/8 x 20 inches (82.2 x 50.8 cm)
RHQ028



4

O Tópico, Chapter 27 (Por), 2014
Acrylic, gesso and custom molding on panel
52 3/8 x 20 x 4 1/2 inches (132.7 x 50.8 x 11.4 cm)
RHQ009



GLADSTONE GALLERY

5

O Tópico, Chapter 27, 2014

Encaustic, oil, gouache, urethane foam, silkscreen ink and gesso on two panels

12 3/8 x 12 3/8 inches (31.4 x 31.4 cm) and 32 3/8 x 32 3/8 inches (82.6 x 82.6 cm)

Installed 32 3/8 x 32 3/8 x 3 3/4 inches (81.9 x 81.9 x 9.5 cm)
RHQ016



6

O Tópico, Chapter 27, 2014

Oil, silkscreen ink and gesso on panel

52 3/8 x 32 3/8 inches (132.7 x 81.9 cm)

RHQ038



7

O Tópico, Chapter 27, 2014

Copper powder, enamel, silkscreen ink and gesso on panel

32 3/8 x 20 inches (82.2 x 50.8 cm)

RHQ013



8

O Tópico, Chapter 27, 2014

Encaustic, resin, silkscreen ink and gesso on panel

24 3/4 x 40 inches (62.9 x 101.6 cm)

RHQ011



GLADSTONE GALLERY

9

O Tópico, Chapter 27, 2013
Oil and gesso on panel
20 x 12 3/8 inches (50.8 x 31.4 cm)
RHQ019



10

O Tópico, Chapter 27, 2014
Oil, silkscreen ink and gesso on panel
32 3/8 x 52 3/8 inches (82.2 x 133 cm)
RHQ036



11

O Tópico, Chapter 27, 2014
Oil, silkscreen ink and gesso on panel
52 3/8 x 32 3/8 inches (133 x 82.2 cm)
RHQ038



12

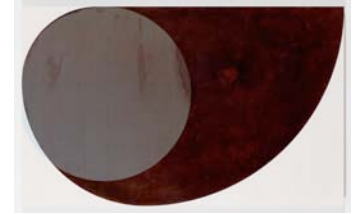
O Tópico, Chapter 27, 2014
Oil, silkscreen ink and gesso on panel
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
RHQ006



GLADSTONE GALLERY

13

O Tópico, Chapter 27, 2014
Silkscreen ink and gesso on panel
37 x 60 inches (94 x 152.4 cm)
RHQ003



14

O Tópico, Chapter 27 (Repair), 2014
Varnish, silkscreen ink and gesso on panel
24 3/4 x 40 inches (62.9 x 101.6 cm)
RHQ004



15

O Tópico, Chapter 27, 2014
Gesso on panel
12 3/8 x 12 3/8 inches (31.4 x 31.4 cm)
RHQ005



16

O Tópico, Chapter 27, 2014
Silkscreen ink and gesso on panel
40 x 24 3/4 inches (101.6 x 62.9 cm)
RHQ040



GLADSTONE GALLERY

17

O Tópico, Chapter 27, 2014
Encaustic, silkscreen ink and gesso on panel
20 x 20 inches (50.8 x 50.8 cm)
RHQ026



18

O Tópico, Chapter 27, 2014
Oil, encaustic, silkscreen ink and gesso on panel
60 x 37 inches (152.4 x 94 cm)
RHQ007



19

O Tópico, Chapter 27, 2014
Silkscreen ink and gesso on panel
37 x 60 inches (94 x 152.4 cm)
RHQ039



20

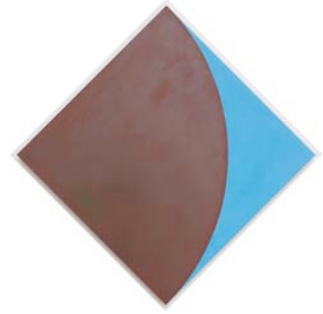
O Tópico, Chapter 27, 2014
Diamond dust, enamel, silkscreen ink and gesso on panel
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
RHQ031



GLADSTONE GALLERY

21

O Tópico, Chapter 27, 2014
Gesso on panel
20 x 20 inches (50.8 x 50.8 cm)
RHQ044



22

O Tópico, Chapter 27, 2013
Urethane foam, enamel paint, anti-rust primer and
gesso on wood
20 x 20 x 4 1/4 inches (71.1 x 71.1 x 10.8 cm)
RHQ017



23

O Tópico, Chapter 27, 2014
Encaustic, silkscreen ink and gesso on panel
32 3/8 x 52 3/8 inches (81.9 x 133 cm)
RHQ035



24

O Tópico, Chapter 27, 2014
Encaustic, silkscreen ink and gesso on panel
32 3/8 x 20 inches (82.2 x 50.8 cm)
RHQ027



GLADSTONE GALLERY

25

O Tópico, Chapter 27 (Não Toque), 2014
Encaustic, silkscreen ink and gesso on
panel
20 x 20 inches (50.8 x 50.8 cm)
RHQ023



26

O Tópico, Chapter 27, 2014
Encaustic, gouache, oil, silkscreen ink and
gesso on panel
24 3/4 x 40 inches (62.9 x 101.6 cm)
RHQ033



27

O Tópico, Chapter 27 (Solo), 2014
Encaustic, acrylic, polyurethane foam and gesso on
panel
40 x 43 1/2 x 27 inches (101.6 x 110.5 x 68.6 cm)
RHQ043

