

## R. H. QUAYTMAN "Point de Gaze, Chapter 23"

12 Rue du Grand Cerf, Brussels  
January 20 – March 3, 2012  
Opening January 19, 6 – 9pm

Gladstone Gallery is pleased to announce an exhibition of work by R. H. Quaytman. This exhibition will present a series of new works comprised of silk-screened paintings on wood panels that continue to follow the discursive logic of Quaytman's broader creative practice. Referring to each exhibition as a "Chapter," Quaytman's terminology suggests an unfolding, inter-relational structure within the installations that determines both the overarching organizational principle as well as the mode in which the individual works are executed. In "Point de Gaze, Chapter 23," Quaytman further articulates the perceptual and durational experience of painting as an ever-shifting investigation of the inter-personal, historical, and architectural contexts of the exhibition's site and space.

Initiated by a period of research during which Quaytman looks to various textual sources to invoke or conjure her subject matter, each new chapter combines a set of three optical imperatives – looking into, looking at, and obscured or disrupted vision. Each approach uses specific technical strategies to ground the imagery in the formal act of looking. This new series compellingly takes up these modes and methods.

The artist generated work in this exhibition though exploring three subjects that progressively informed one another. The first revolved around a very small, geometric sculpture by Lygia Clark called *Estruturas de Caixa de Fósforos (Matchbox Structures)*, from 1964, in Barbara Gladstone's private collection. Situating this diminutive work in an open box bisected by a mirror, Quaytman playfully disrupts the autonomy of the sculptural object by visually and materially reframing its perceptual possibilities. From this study, Quaytman produced several black and white Polaroid pictures, which were used for the silk-screened images in many of the paintings on view.

The second and third subjects emerged while installing *I Modi, Chapter 22* in Venice, through a conversation with an art historian, who introduced a little known exhibition catalogue from 1994 entitled, "Le jardin clos de l'ame" organized by Paul Vandebroek in Brussels. Typical of Quaytman's approach, reading this book led to further investigations into the cultural history of the Beguines, a Roman-Catholic laic order of women active in the Netherlands in the 13<sup>th</sup> and 14<sup>th</sup> Centuries. This semi-monastic community operated outside the social norms of traditional convent life and often took an unconventional approach to religious spirituality, producing the first mystical writings of the period. The motifs in several of the related paintings were inspired by a group of Beguines' reliquaries of ornate head-pieces, which Quaytman very loosely replicated and shrouded over three people. While Quaytman's simple construction masks the identity of each individual, the artist alludes to the importance of the exhibition's location by incorporating a Brussels resident. The third subject Quaytman turned to was the history of lace-making in Belgium, which was produced by the Beguines as a source of income. The title of the exhibition takes its name from a form of delicate needlepoint lace that first originated in Brussels and was referred to as "Point de Gaze."

Together Quaytman's paintings interlace these rich histories, generating a network of associations that move deftly between the perceptual conditions of viewership and the referential power of the images.

R. H. Quaytman was born in Boston in 1961. The artist has been the subject of solo exhibitions at museums and institutions including: Kunsthalle Basel, Switzerland; Neuberger Museum of Art, Purchase, NY; San Francisco Museum of Modern Art, CA; and The Institute of Contemporary Art, Boston. Quaytman's work has been included in group exhibitions at: CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY; Sculpture Center, NY; Bergen Kunsthall, Norway; and MoMA PS1, NY. 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.

For further information please contact Gael Diercxsens  
+32 2 513 35 31 or [gael@gladstonegallery.com](mailto:gael@gladstonegallery.com)  
Brussels Gallery Hours: Tuesday - Friday, 10am-6 pm; Saturday, 12-6pm  
New York Gallery Hours: Tuesday - Saturday, 10am-6pm

530 West 24<sup>th</sup> Street | 530 West 21<sup>st</sup> Street  
JIM HODGES  
Through December 23

12 Rue du Grand Cerf, Brussels  
UGO RONDINONE | "we are poems"  
Through December 22

# GLADSTONE GALLERY

## R. H. QUAYTMAN

Born 1967 in Boston, Massachusetts

Lives in New York

## Education

- 2001 Rome Prize Fellowship, American Academy in Rome, Italy
- 1989 Institut des Hautes Études en Arts Plastiques, Paris
- 1984 Post Graduate Program in Painting, National College of Art & Design, Dublin, Ireland
- 1983 B.A., John Bard Scholar, Bard College, Annandale-on-Hudson, New York
- 1982 Skowhegan School of Painting and Sculpture, Skowhegan, Maine

## Solo and Two-Person Exhibitions

- 2011 "Spine, Chapter 20," Kunsthalle Basel, Switzerland  
"Cherchez Holopherne, Chapter 21," Galerie Daniel Buchholz, Cologne, Germany
- 2010 "Spine, Chapter 20," Neuberger Museum of Art – SUNY Purchase, NY  
Art | Basel | Miami Beach – Art Nova, Miguel Abreu Gallery, Miami, FL  
"I Love – The Eyelid Clicks / I See / Cold Poetry, Chapter 18," San Francisco Museum of Modern Art, CA  
"Silberkuppe, Chapter 17," Silberkuppe, Berlin, Germany
- 2009 "Exhibition Guide, Chapter 15," The Institute of Contemporary Art, Boston, MA
- 2008 "Chapter 12: iamb, Through the Limbo of Vanity" with Josef Strau, Vilma Gold Gallery, London, UK  
"Chapter 12: iamb," Miguel Abreu Gallery, New York
- 2004 "Chapter 3: Optima," Momenta Art, Brooklyn, NY
- 2002 "Chapter 1: The Sun," Revolution, Ferndale, MI
- 2001 "Chapter 1: The Sun," Spencer Brownstone Gallery, New York
- 2000 Galerie Edward Mitterrand, Geneva, Switzerland
- 1999 China Art Objects Galleries, Los Angeles, CA  
Revolution, A Gallery Project, Ferndale, MI
- 1998 Spencer Brownstone Gallery, New York
- 1997 "Quaywall-Rest, Astride," Revolution: A Gallery Project, Ferndale, MI
- 1995 "Apartment Paintings," Helen M.Z. Cevern-Harwood Gallery, New York

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## Group Exhibitions

- 2011 Art | Basel | Miami Beach – Art Galleries, Miguel Abreu Gallery, Miami, FL  
“Quodlibet III – Alphabets and Instruments,” Galerie Daniel Buchholz, Berlin, Germany  
“If You Lived Here, You’d Be Home By Now,” co curated by Josiah McElheny, Tom Eccles, and Lynne Cooke, CCS Bard  
Hessel Museum of Art, Annandale-on-Hudson, NY  
“Footnote 6. As Model,” curated by Barbara Piwowarska, Miguel Abreu Gallery, New York  
‘I Modi, Chapter 21,’ ILLUMInations, 54th International Art Exhibition, curated by Bice Curiger, Venice Biennale, Italy  
“Time Again: Novel,” Sculpture Center, Long Island City, NY  
“Proofs and Refutations,” David Zwirner, New York  
“New York to London and Back: The Medium of Contingency,” Thomas Dane Gallery, London, UK
- 2010 “Footnote 1. Phantom Limb,” curated by Barbara Piwowarska, Centre for Contemporary Art Zamek Ujazdowski, Warsaw, Poland  
“Nicholas Gambaroff, Michael Krebber, R. H. Quaytman, Blake Rayne,” Bergen Kunsthall, Norway  
“Group Show,” Galerie Emmanuel Perrotin, Paris, France  
“Picture Industry (Goodbye To All That),” organized by Walead Beshty, Regen Projects, Los Angeles, CA  
2010, the Whitney Biennial, Whitney Museum of American Art, New York  
“Group Show: Heather Cook, Alex Olson, R. H. Quaytman, Gedi Sibony, Ry Rocklen, Rental, New York  
“Blind Mirror,” Galleria Raucchi/Santamaria, Naples, Italy  
“Guilty Feet,” 179 Canal, organized by Colby Bird and Tova Carlin, New York
- 2009 “Cave Painting,” organized by Bob Nickas, Greshams Ghost, New York  
“Besides, With, Against, And Yet: Abstraction and The Ready-Made Gesture,” curated by Debra Singer, The Kitchen, New York  
Art|40|Basel – Premiere, Liz Deschenes & R. H. Quaytman, Miguel Abreu Gallery, Basel, Switzerland  
“Blue,” curated by John Zinnser, James Graham & Sons Gallery, New York  
“Front Room: Olga Chernysheva & R.H. Quaytman & Josephine Pryde,” Contemporary Art Museum St. Louis, Saint Louis, MO  
“Practice vs. Object,” organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York  
“Group Show: Don Brown, Daniel Lergon, R. H. Quaytman, Gabriel Vormstein, Lawrence Weiner,” Almine Rech Gallery, Brussels, Belgium  
‘Constructivismes,’ curated by Olivier Renaud-Clément, Almine Rech Gallery, Brussels. Exhibition traveled to Andrea Rosen, Gallery, New York

# GLADSTONE GALLERY

- 2008 "Paper, Scissors, Stone," Galerie Nordenhake, Stockholm, Sweden  
'Looking Back: The Third Annual White Columns Annual' organized by Jay Sanders, New York  
"Electioneering," Fort Worth Contemporary Arts, Texas Christian University, Ft. Worth, TX  
"Fair Market," Rental Gallery, New York  
"Painting Now and Forever," Matthew Marks Gallery and Greene Naftali Gallery, New York  
"The Man Whose Shoes Squeaked," Richard Telles Gallery, Los Angeles, CA  
"From One O to the Other," Rhea Anastas, R.H.Quaytman and Amy Sillman, Orchard, New York  
"Kraj: the Art of Artists of Polish Origins," curated by Marek Barelik, Magda Potorska, Gallery of Contemporary Art in Opole, Poland
- 2007 "Regroup Show," Miguel Abreu Gallery, New York  
"Inside the Pale," curated by Frank Schroder, Thrust Projects, New York  
"Oliver Twist," curated by Joel Mesler, Rental, New York
- 2006 "Paintings without Painters and Painters without Paintings," Orchard, New York  
"Denial is a River," Sculpture Center, Long Island City, NY  
"Bring the War Home," Q.E.D. Gallery, Los Angeles, CA  
"Extra City Galleries Show," Antwerp, Belgium
- 2005 "Out of Place," The UBS Art Gallery, New York  
"Orchard Part One and Two," Orchard, New York  
"Tom Burr's Residence," funded by the MICA Foundation, New York
- 2004 "The Big Nothing," Arcadia University Art Gallery, Glenside, PA  
"Lodz Biennial," Lodz, Poland
- 2002 "Pictures," Greene-Naftali, Inc., New York
- 2001 "Crossing the Line," Queens Museum of Art, Queens, NY
- 2000 "The Earth is a Flower, Construction in Process," Poland  
"Dirty Realism," Robert Pearre Gallery, Tucson, AZ  
"The Figure: Another Side of Modernism," Snug Harbor Cultural Center, Staten Island, NY
- 1999 "Women and Geometric Abstraction," Pratt Manhattan Gallery, New York  
"Portrait Show," Tod Jorgenson Gallery, New York  
"Actual Size," curated by Nancy Princenthal, Apex Art C.P., New York  
"GridLocked," Rockett Gallery, London, UK
- 1997 "Horizontal Painting," The Institute for Contemporary Art, P.S. 1 Museum, Long Island City, NY  
"Cause and Defect," Spencer Brownstone Gallery, New York

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"Real Life (and its influence on art)," Four Walls, Brooklyn, NY

1995 Revolution: A Gallery Project, Ferndale, MI

1992 Julian Pretto Gallery, New York

"Artedomani, 1992 Punti de Vista," Galleria s'Arte Moderna, Spoleto, Italy

"Fine Arts Fellows annual Exhibition," The American Academy in Rome, Italy

1991 "White Columns," New York

1990 The Russian Museum, Leningrad, Russia

1989 White Columns, New York

RealArt Inc., New York

1988 Soho Center for Visual Artists, New York

1984 Selections 41, The Drawing Center, New York

## Museum Collections

CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY

Whitney Museum of American Art, New York

The Museum of Modern Art, New York

San Francisco Museum of Modern Art, CA

ICA, Boston, MA