

MIGUEL ABREU GALLERY

R. H. QUAYTMAN

Born in Boston, MA, 1961

Lives and works in New York

R. H. Quaytman's paintings, which are organized into chapters, draw on the abstract, the photographic, and the site-specific to evoke a new grammar for painting. The subject matter of each chapter is determined by the historical, archival, architectural, or social aspects of a specific site. As a result, the works can be seen in isolation or in constellations targeted for specific exhibition environments; these configurations provide the individual works with ulterior motives. Her work disrupts but does not entirely eliminate the monocular focus and detachment of individual paintings. Quaytman is not interested in diptychs or triptychs; she seeks to create a fragile conversation with neighboring paintings which animates the static. She engages with a constructed methodology resembling early modernism minus the utopic forward gaze. Instead, Quaytman looks backwards at the distant and recent past. In developing her work, the artist engages in extensive research—bibliographies lead back to other books which in turn lead down more and more arcane and unexpected paths. Via this research, Quaytman composes a surrogate genealogy made of figures which, from her perspective, lie on the edge of obscurity. She uses these subjects as her still life, or as the pictures in her book of paintings.

R. H. Quaytman was born in Boston in 1961, studied at Bard College and at the Institut des Hautes Études en Arts Plastiques in Paris, and received the Rome Prize Fellowship from the American Academy in 2001. In 2015, Quaytman was awarded the Wolfgang Hahn Prize with Michael Krebber. Quaytman has taught at Bard College since 2006, in addition to lecturing at Princeton University, Cooper Union, Columbia University, and the Yale University School of Art. In 2005, she co-founded Orchard, a cooperatively-run exhibition and event space that concluded its three-year run on the Lower East Side in 2008. Her work is held in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the San Francisco Museum of Modern Art, the Institute of Contemporary Art Boston, the Museum of Fine Arts, Boston, the Art Institute of Chicago, the Tate Modern, the Museo Reina Sofia, the CCS Bard Hessel Museum of Art, the Baltimore Museum of Art, and the Stedelijk Museum Amsterdam, among others.

Her work was featured in documenta 14 (2017), the 54th Venice Biennale and the 2010 Whitney Biennial, and solo shows dedicated to her work have taken place at the Solomon R. Guggenheim Museum, New York (2018), Galerie Daniel Buchholz (Berlin, 2018, Cologne, 2011), Secession, Vienna (2017), Museum of Contemporary Art, Los Angeles (2016), Miguel Abreu Gallery (2015, 2008), Tel Aviv Museum of Art (2015), Gladstone Gallery (New York, 2014, Brussels, 2012), Renaissance Society, Chicago (2013), the Museum Abteiberg, Mönchengladbach (2012), Kunsthalle Basel (2011), the San Francisco Museum of Modern Art (2010), and the Institute of Contemporary Art Boston (2009). In 2013, she was included in a two-person exhibition with Martin Barré (Galerie Nathalie Obadia, Paris), and the group exhibitions and Materials and Money and Crisis, co-organized by Richard Birkett and Sam Lewitt (MUMOK, Vienna), Abstract Generation (Museum of Modern Art, New York), Summer 2013 (Tate St. Ives), The Angel of History (Palais des Beaux-Arts, Paris), Dynamo (Grand Palais, Paris), Empire State. New York Art Now (Palazzo delle Esposizioni, Rome; Thaddaeus Ropac, Paris), Angel of History (Palais des Beaux Arts, Paris). Two monographs, Allegorical Decoys (MER, 2008) and Spine (Sternberg Press, 2011) take as their subject the artist's writing and work, which has also been discussed in Afterall, Parkett, October, Texte zur Kunst, and Grey Room.

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R. H. QUAYTMAN

Born in Boston, MA, 1961
Lives and works in New York

EDUCATION

2001

Rome Prize Fellowship, American Academy in Rome, Italy

1989

Institut des Hautes Études en Arts Plastiques, Paris, France

1984

Post Graduate Program in Painting, National College of Art & Design, Dublin, Ireland

1983

B.A., John Bard Scholar, Bard College, Annandale-on-Hudson, NY

1982

Skowhegan School of Painting and Sculpture, Skowhegan, ME

SELECTED SOLO & TWO-PERSON EXHIBITIONS

2018

+ x, *Chapter 34*, Solomon R. Guggenheim Museum, New York
An Evening, Chapter 32, Galerie Buchholz, Berlin

2017

An Evening, Chapter 32, Secession, Vienna

2016

Morning, Chapter 30, Museum of Contemporary Art, Los Angeles

2015

Haqaaq, Chapter 29, Miguel Abreu Gallery, New York
Haqaaq, Chapter 29, Tel Aviv Museum of Art, Israel
Preis, Chapter 28, with Michael Krebber, Wolfgang Hahn Prize Exhibition, Museum Ludwig, Cologne

2014

O Tópico, Chapter 27, Gladstone Gallery, New York, NY

2013

Arrhythmia (A Tale of Many Squares), with Martin Barré, curated by Paul Galvez, Galerie Nathalie Obadia, Paris, France
Passing Through the Opposite of What It Approaches, Chapter 25, The Renaissance Society, Chicago, IL

2012

7, *Chapter 24*, Museum Abteiberg, Mönchengladbach, Germany

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Point de Gaze, Chapter 23, Gladstone Gallery, Brussels
Preludes, R. H. Quaytman/Thomas Eggerer, Friedrich Petzel Gallery, New York

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
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
Quire, Chapter 14, Art 40 Basel, Switzerland

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, NY

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, NY

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, NY

1997

Quaywall-Rest, Astride, Revolution: A Gallery Project, Ferndale, MI

1995

Apartment Paintings, Helen M.Z. Cevern-Harwood Gallery, New York

SELECTED GROUP EXHIBITIONS

2018

The Infinite Image, curated by Tobias Czudej, Waldo, Rockport, ME
Jay DeFeo: The Ripple Effect, Aspen Art Museum, Aspen, CO
Becoming American, curated by Fionn Meade, San Juan Island, WA

Defacement, curated by Amanda Schmitt, THE CLUB, Tokyo
Class Reunion, Works from the Gaby and Wilhelm Schürmann Collection, mumok, Vienna, Austria
Jay DeFeo: The Ripple Effect, Le Consortium, Dijon, France
Mothers Of Men, House Of Gaga, Mexico City, Mexico

2017

Parapolitics: Cultural Freedom and the Cold War, Haus der Kulturen der Welt, Berlin, Germany
Field Guide, Remai Modern, Saskatoon, SK, Canada
The End of Love, Whitechapel Gallery, London
Parthian Shot, Chapter 31/Haqaq, Chapter 29, documenta 14, Benaki Museum, Athens | Neue Galerie, Kassel

2016

Schiff Ahoy – Contemporary Art from the Brandhorst Collection, Museum Brandhorst, Munich, Germany
Painting 2.0: Expression in the Information Age, mumok, Vienna, Austria
The Distance of a Day, curated by Rita Kersting, The Israel Museum, Jerusalem
Visibility, curated by John Miller, Campoli Presti, London, UK
Ballistic Poetry, curated by Guillaume Désanges, Hermès Foundation, Brussels
Overburden, curated by Humberto Moro, CSS Bard Hessel Museum of Art, Annandale-on-Hudson, NY

2015

No Man's Land, Rubell Family Collection, Miami, FL
Painting 2.0: Expression in the Information Age, Museum Brandhorst, Munich
New Skin, curated by Massimiliano Gioni, Aishti Foundation, Beirut
America Is Hard to See, Whitney Museum of American Art, New York, NY
Heike-Karin Föll – Caitlin Lonigan – R.H. Quaytman – Frances Scholz, Tif Sigfrids, Los Angeles, CA
Works on Paper, Greene Naftali Gallery, New York, NY
Storylines: Contemporary Art at the Guggenheim, Guggenheim Museum, New York
The Way We Live Now, Modernist Ideologies at Work, Carpenter Center for the Visual Arts at Harvard University, Cambridge, MA
Adventures of the Black Square: Abstract Art and Society 1915–2015, Whitechapel Gallery, London, UK

2014

Painters Painters, Saatchi Gallery, London, UK
Reductive Minimalism, University of Michigan Museum of Art, Ann Arbor, MI
A History. Art, architecture, design from 1980 until today, curated by Christine Macel, Centre Pompidou, Paris, France
Ma-re Mount, Galerie Daniel Buchholz, Cologne, Germany
"Hypothesis for an Exhibition", curated by Begum Yasar, Dominique Lévy Gallery, New York, NY
Lines, curated by Rodrigo Moura, Hauser & Wirth, Zurich, Switzerland
Loveless, Greene Naftali Gallery, New York, NY

2013

Empire State. New York Art Now!, curated by Norman Rosenthal and Alex Gartenfeld, Galerie Thaddaeus Ropac, Paris, France
and Materials and Money and Crisis, curated by Richard Birkett, MUMOK, Vienna, Austria
subject, answer, countersubject, curated by Summer Guthery, Disjecta Contemporary Art Center, Portland, OR
In the Heart of the Country, The Collection of the Museum of Modern Art in Warsaw, Poland
Abstract Generation: Now in Print, Museum of Modern Art, New York
Summer 2013, Tate St Ives, St Ives, UK
Dark Stars, organized by Rose Bouthillier, Museum of Contemporary Art Cleveland, OH

The Angel of History, curated by Nicolas Bourriaud, Palais des Beaux-Arts, Paris, France
Empire State. New York Art Now!, curated by Norman Rosenthal and Alex Gartenfeld, Palazzo delle Esposizioni, Rome, Italy
Dynamo, A Century of Light and Motion in Art, 1913-2013, Grand Palais, Paris, France

2012

Now's The Time: Recent Acquisitions, Solomon R. Guggenheim Museum, New York
Contemporary Painting, 1960 to the Present, San Francisco Museum of Modern Art, San Francisco, CA
Architectural Dispositions, Thomas Solomon Gallery, Los Angeles, CA
Painting in Space, curated by Johanna Burton and Tom Eccles, Lühring Augustine, New York
Context Message, Zach Feuer Gallery, New York

2011

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 22, 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
Distracting Distance, Chapter 16, 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 Raucci/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
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, 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

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 Parts 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, 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
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 Art's Territory: Works of Art Interpretation, Staging, Installation, 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

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Binda, Ausilia. *Artedomani*. Spoleto, Italy: Punto di Vista, 1993.

Bonami, Francesco, and Gary Carrion-Murayari. 2010: *Whitney Biennial*. New York: Whitney Museum of American Art, 2010. pp. 92-93

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Cladders, Johannes, ed. *Dalet, Chapter 24*. Museum Abteiberg, Mönchengladbach, 2012.

Curiger, Bice, ed. *ILLUMInations: 54th Internation Art Exhibition La Biennale Venezia*. Venice: Marsilio, 2011. pp. 256-57.

Duncan, Thomas, et al. *Gambaroff, Krebber, Quaytman, Rayne*. Bergen: Bergen Kunsthall, 2010. pp. 50-65.

Foster, Hal, et al. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. 2nd ed. New York: Thames & Hudson, 2011. pp. 750-51.

Gartenfeld, Alex, and Norman Rosenthal, eds. *Empire State. New York Art Now!*. Milan: Skira, 2013. p. 171.

Hudson, Suzanne, ed. *Painting Now*. New York: Thames & Hudson, 2015. p. 52.

George, Olivia. *The Figure, Another Side of Modernism*. Staten Island, NY: Snug Harbor Cultural Center, 2000.

Lemoine, Serge, & Mathieu Poirier, eds. *Dynamo. Un siècle de lumière et de mouvement dans l'art 1913-2013*. Paris: RMN-Grand Palais, 2013. p. 164.

Hochdoerfer, Achim, et al. (eds.), *Painting 2.0: Expression in the Information Age*. Munich: Museum Brandhorst, 2015.

Mackay, Robin, ed. *The Medium of Contingency*, Urbanomic; Ridinghouse, 2011.

Miller, Dana, ed. *Whitney Museum of American Art: Handbook of the Collection*. New York: Whitney Museum of American Art / Yale University Press, 2015. p. 318.

Nickas, Bob. *Painting Abstraction: New Elements in Abstract Painting*. London: Phaidon, 2009. pp. 316, 317-19, 346.

Pellegrin, Maurizio, ed. *Innerscapes: An Anthology of Artists' Writings*. Trieste, Italy: Trieste Contemporanea, 1998.

Reimer, Karen, ed. *Centennial: A History of the Renaissance Society, 1915-2015*. Chicago: The Renaissance Society, 2015. pp. 134-169.

Schwabsky, Barry, and Jessica Stockholder, eds. *Vitamin P2: New Perspectives in Painting*. London: Phaidon, 2011.

Siegel, Katy, ed. *"The heroine Paint": After Frankenthaler*. New York: Gagosian Gallery, 2015

Simpson, Bennett, ed. *R.H. Quaytman, Morning: Chapter 30*, Los Angeles: The Museum of Contemporary Art, Los Angeles, 2016.

Smith, Laura, ed. *Tate St Ives Summer 2013*. London: Tate St Ives, 2013. pp. 24-27

Yasar, Begum, ed. *"Hypothesis for an Exhibition"*. New York: Dominique Lèvy, 2014. pp. 78-79.

Quaytman, R. H. *Allegorical Decoys*. Ghent: MER Paper Kunsthalle, 2008.

Quaytman, R. H., and Elfriede Jelinek. *An Evening, Chapter 32*. Vienna: Secession, 2017.

Quaytman, R. H., et al. *Chapter 29: Haqaaq*. Tel Aviv: Tel Aviv Museum of Art, 2015.

Quaytman, R. H., et al. *Dalet, Chapter 24*. Mönchengladbach: Museum Abteiberg, 2012.

Quaytman, R. H. *Spine*. Berlin: Sternberg Press, 2011.

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"Working Conditions: A Forum on Art and Everyday Life by Younger Artists," *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, Duke University Press, 2000, pp. 305-309

"Picture in Profile," *M/E/A/N/I/N/G*: Issue # 19/20, May, 1996, p. 89

"The Notebooks of Paul Thek," *The Wonderful World that Almost Was*, Witte de With Center for Contemporary Art, 1995, pp. 11-2

"The Call of the Wind," A poem taken from the words of Thomas Eggerer, *Novel 1*, Drucksache Kunst, 2008, pp. 29-30

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Berg, Tatiana. "Must-See Art Guide: Mexico City," *Artnet News*, February 8

Feldman, Max. "'R.H. Quaytman: An Evening, Chapter 32,' at Secession, Vienna," Reviews, *Mousse Magazine*, January

2017

Haas, Lidija. "New Perspectives," *Apollo Magazine*, November, pp. 60-66

Herbert, Martin. "documenta 14: Kassel," *ArtReview*, July

Larios, Pablo. "documenta 14 Kassel: Neue Galerie," *Frieze.com*, June 7

Farago, Jason. "Documenta 14, a German Art Show's Greek Revival," *The New York Times*, April 10, p. C1

Kantor, Jordan, "R. H. Quaytman," *Artforum*, Vol. 55, No. 7, March, pp. 259-260

2016

Drohojowska-Philp, Hunter. "R.H. Quaytman at MOCA and Michael Heizer at Gagosian," *Art Talk, KCRW*, December 1

Krebber, Michael. "R. H. Quaytman," *Interview Magazine*, October

2015

Banai, Nuit. "Where Angels Fear to Tread: On R. H. Quaytman at the Tel Aviv Museum of Art," *Texte zur Kunst*, No. 38, December, pp. 230-233

Cotter, Holland. "R. H. Quaytman's Variations on Klee's Angel," *The New York Times*, November 6, p. C30

"R. H. Quaytman," *The New Yorker*, November

Rubenstein, Raphael. "Total Service Artists," *Art in America*, October, pp. 110-125

Halle, Howard. "The best painting shows in NYC this fall," *Time Our New York*, October 21

Blythe, Sarah Ganz. "R. H. Quaytman: Archive to Ark, the Subjects of Painting," *Afterall*, No. 38, Spring, pp. 76-87

Birkett, Richard. "R. H. Quaytman: Paratexts and Palimpsests," *Afterall*, No. 38, Spring, pp. 88-101

Contag, Lisa. "The Impossibility of Painting: R. H. Quaytman and Michael Krebber in Cologne," *Artinfo*, April

Smallwood, Christine. "The Mother-Daughter Thing," *The New York Times (TMagazine)*, March

Chamberlain, Colby. "R. H. Quaytman," *Artforum*, March

Launay, Aude. "Michael Krebber, R. H. Quaytman." 02, October

Mac Adam, Alfred. "R. H. Quaytman," *ARTnews*, February

Piejko, Jennifer. "R. H. Quaytman," *Flash Art*, January / February

Smith, William S. "R. H. Quaytman," *Art in America*, January

2014

Bessa, Antonio Sergio. "R. H. Quaytman," *BOMB*, December 2014

"R. H. Quaytman," 500 Words, *Artforum.com*, November

"R. H. Quaytman," *The Lookout, ArtinAmerica.com*, November 5

"Hypothesis for an Exhibition," *Time Out New York*, July

"Hypothesis for an Exhibition," *Goings on About Town: Art, The New Yorker*, July

Rappolt, Mark. "And Materials and Money and Crisis," *Art in Review*, March

Thalmair, Franz. "and Materials and Money and Crisis," *Konstforum*, January-February

2013

Galvez, Paul. "Arrhythmia (A Tale of Many Squares)," *Palais*, No. 18, Summer, pp. 290-293

Nelson, Solveig. "R. H. Quaytman" *Artforum*, April

Taft, Maggie. "Surface Studies," *Texte zur Kunst*, No. 89, March

Nusser, Madeline. *Chicago Sun Times*, Jan. 16

Deng, Tianyuan. "Quaytman Critiques a Campus Institution From Within," *The Chicago Maroon*, Jan. 15

Withycombe, Claire. "Passing Through," *Chicagoweekly.net*, Jan. 11

Weeman, Julia. "R. H. Quaytman Opens Show at Renaissance Society," *Chicagoist*, Jan. 6

2012

R.H. Quaytman in Conversation with Jason Farago, *Annual Magazine*, September

Imdahl, Georg. "Mehrwert der Erinnerung," *Süddeutscher Zeitung*, July

Anastas, Rhea. "A Nude Poses in the Whitney Museum." *Parkett*. No. 90. Spring 2012. pp. 189-201

Heller-Roazen, Daniel. "Means and Equivalence." *Parkett*. No. 90. Spring 2012. pp. 189-201

Mansoor, Jaleh. "Painting, Folding," *Parkett*, No. 90. Spring 2012. pp. 176-187.

Ryan, David. "On Painting," *Art Monthly*, April

Maloney, Patricia. "And I Say, It's All Right" Profile: R.H. Quaytman, *ArtPractical.com*, March 12

Ayche, Elie. "Point de Gaze," *Après le Marché*, February 2
"Thomas Eggerer and R.H. Quaytman: Preludes", *Time Out New York*, Jan. 15
Farago, Jason. "Interview." *Annual Magazine*, no. 5, September

2011

Galvez, Paul. "Tabula Rasa: Paul Galvez on the Art of R. H. Quaytman," *Artforum*, September
Joselit, David. "Signal Processing: Abstractions Then and Now," *Artforum*, Summer
Schmidt, Jason. "R. H. Quaytman," *Monopol*, No. 8, August
Joselit, David. "I Modi," *Mousse Magazine*, Issue 29, Jun/Aug.
"Questionnaire: R. H. Quaytman," *Frieze Magazine*, Issue 140, Jun/Aug.
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Searle, Adrian. "The Venice Biennale's balance of power," *The Guardian*, June 6
McLean-Ferris, Laura. "54th Venice Biennale: Tapping the light fantastic," *The Independent*, June 7

2010

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Stillman, Steel. "In the Studio," *Art In America*, Jun/Jul.
Fiduccia, Joanna. "Topical Optical," *Kaleidoscope*, Issue 07, Summer
Galvez, Paul. "R. H. Quaytman, Institute of Contemporary Art Boston," *Artforum*, May
Pobocho, Paulina. "R. H. Quaytman," *Museo Magazine XIV*
Cohen, Luke. "Catachreses / On R. H. Quaytman," *Texte zur Kunst*, No. 77, March
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Yablonsky, Linda. "Women's Work," *The New York Times*, Spring
Finch, Charlie. "A Room of One's Own," *Artnet.com*
O'Neill-Butler, Lauren. "Ladies First," *Artforum.com*, Feb. 25
Douglas, Sarah. "Hooray for Whitneywood," *Artinfo.com*, Feb. 25
White, Roger. "R. H. Quaytman: Exhibition Guide, Chapter 15 at ICA Boston," *Art Review*, Feb. 15
Pobocho, Paulina. "'R. H. Quaytman's Storage Rack: An Archive of Images and Associations" *MoMA Inside/Out*, Jan. 21
Launay, Aude. "Liz Deschenes, Rebecca Quaytman, Meredyth Sparks," *Zero Deux*, Issue 52, Winter 09/10

2009

Joselit, David. "Painting Beside Itself," *October*, No. 130, Fall
Joselit, David. "Institutional Responsibility: The Short Life of Orchard," *Grey Room 35*, Spring
McQuaid, Cate. "Signs and Sensibility," *Boston Globe*, Nov. 15
Coburn, Tyler. *Art Review*, Issue 13, April
Stillman, Nick. "R. H. Quaytman," *Artforum*, April
Gregory, Stamatina. "R. H. Quaytman," *Modern Painters*, April
Walthemath, Joan. "R. H. Quaytman Chapter 12: iamb," *The Brooklyn Rail*, Feb. 6
Maine, Stephen. "R. H. Quaytman: Chapter 12: iamb at Miguel Abreu Gallery," *Artcritical.com*, January
Smith, Roberta. "Chapter 12: iamb," *The New York Times*, Jan. 23
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2008

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Jones, Kristin M. "From One O to the Other," *Frieze Magazine*, July 16
Mack, Joshua. "One Less Alternative: The Lower East Side's Orchard Gallery Closes as Planned," *Artreview.com*, May 26
Carlin, T.J. "From One O to the Other," *Time Out New York*, Apr. 10-16
Goldberg, Thierry. "Focus: The Lower East Side," *Flash Art*, March/April

2007

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Modern Painters, February

2006

- Smith, Roberta. "Who Needs a White Cube These Days," *The New York Times*, Jan. 13

2005

- Gilligan, Melanie. "Kollektive Erhebung," *Texte zur Kunst*, No. 59, September
Scott, Andrea K. "The Best and Worst of 2005," *Time Out New York*, Dec. 29-Jan. 4
McBride, Rita, and David Gray, eds. *Myways*, with essay by R. H. Quaytman, Arsenal Pulp Press
Wilson, Michael. "Scene and Heard," *Artforum.com*, May 16
Lyon, Christopher. "Report from Poland, Constructing a Biennial," *Art in America*, April

2002

- Cotter, Holland. "Art in Review: Pictures," *The New York Times*, Feb. 15
Mannisto, Glen. "Blood on the Tracks," *Metrotimes*, Vol. 22, No. 52

2001

- Weil, Rex. "Review," *ArtNews*, October
Simpson, Bennett. "Review: Crossing the line," *Frieze Magazine*, No. 62
"Crossing the Line," audio CD, Queens Museum of Art, NY
Sundell, Margaret. "Review," *Artforum*, October
Williams, Gregory. "Critic's Picks," *Artforum.com*
Wehr, Ann. "Review," *Time Out New York*, No. 302
"Review," *The New Yorker*, July 4

2000

- The Figure, Another Side of Modernism*, (Staten Island: Snug Harbor Cultural Center), pp. 112, 83
Morgan, Robert. "Women and Geometric Abstraction," *Review*, December
Kent, Sarah. "Review," *Time Out London*, No. 1501, May 26-June 2, December
Pellegrin, Maurizio ed., *Innerscapes*. pp. 237-40

1998

- Moody, Tom. "Review," *Artforum*, September, p. 158
Princenthal, Nancy. "Review," *Art in America*, No. 6, June
McAdam, Barbara. "Review," *Art News*, October
Dalton, Jennifer. "Exhibitions: Rebecca Quaytman," *Review*, p. 22
Heartney, Eleanor. "The Return of the Red Brick Alternative," *Art In America*, January
"All in the Family," *Art News*, February

1995

Carrier, David. "New York Spring Exhibitions," *Burlington Magazine*, August
Silver, Joanne. "Exhibition Images Aren't Always What They Seem," *The Boston Herald*, August
Cotter, Holland. "Art in Review," *The New York Times*, May 19
Chain #2 Magazine. Inside cover design by Rebecca Quaytman

1993

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Karasov, Deborah. Catalogue (Rome: American Academy in Rome)
Fraser, Kathleen. *Black Bread #2*

1991

Etra, Jon. "Family Ties," *ArtNews*, May

1990

Cyphers, Peggy. "Review," *Arts Magazine*, September

LECTURES & TALKS**2017**

"R. H. Quaytman in conversation with Joseph Koerner," Secession, Vienna, Austria
"7 x 7: Now Pictures Why," The Museum of Modern Art, New York

2016

"R. H. Quaytman and Bennett Simpson in Conversation," Museum of Contemporary Art, Los Angeles
Panel Discussion, "On Photomontage," Art Institute of Chicago, IL

2015

Artist Talk, "Visiting Artist Lecture Series," Parsons The New School for Design, New York, NY
"Unorthodox. On Art I: Erna Rosenstein," Conversation with Dorota Jarecja and Barbara Piwowarska, The Jewish Museum, New York
Panel Discussion, "The Artist's Resale Right," Artists Space Books & Talks, New York, NY
Artist Talk, "Graduate Seminar Lecture Series," Art Center College of Design, Pasadena, CA

2014

"Keynote: R. H. Quaytman and Susan Howe," Contemporary Artists' Books Conference, The New Art Book Fair, MoMA PS1, New York
Panel discussion and symposium: "Christopher Williams: The Production Line of Happiness," MoMA, New York
Artist Talk, "Distinguished Visiting Artist Program", University of British Columbia, Vancouver, Canada

2013

"Dialogue and Discourse: How is Jack Goldstein?" Conversation between R. H. Quaytman and John Baldessari, The Jewish Museum, New York
"Une leçon d'histoire ! A qui cette lanterne?" Selon Yve-Alain Bois, Centre Pompidou, Paris, France
"Indexicality and Liveliness: B-Side," presentation at *Painting Beyond Itself: The Medium in the Post-Medium Condition* Conference, Arthur M. Sackler Museum, Harvard University, Cambridge, MA

2012

Artist talk with Hamza Walker, Renaissance Society, Chicago, IL

2012

“Conversations with Contemporary Artists: R. H. Quaytman,” Solomon R. Guggenheim Museum, New York

Artist Talk, Society for Contemporary Art, Art Institute of Chicago, IL

Lecturer, “Visiting Artists and Scholars Lecture Series,” San Francisco Art Institute, CA

2011

Lecturer, “Artists on Artists Lecture Series” at Dia:Chelsea, New York

Visiting artist, Yale University School of Art, New Haven, CT

MFA Painting, Bard College, Annandale-on-Hudson, NY

2010

Artist Talk, The Blanton Museum of Art, The University of Texas at Austin

2009

Visiting lecturer and teacher, Princeton University, Princeton, NJ

2008

MFA Painting, Bard College, Annandale-on-Hudson, NY

Advanced Painting, Cooper Union, New York

Visiting lecturer and teacher, Columbia University, New York

Visiting lecturer and teacher, Yale University School of Art, New Haven, CT

2007

MFA Painting, Bard, Annandale-on-Hudson, NY

Lecturer, “Visiting Artist Lecture Series”, Columbia University, School of the Arts, New York

Lecturer, MFA program, School of Visual Arts, New York

“Translatrix: R. H. Quaytman on Jef Geys” & panel with Dirk Snauwaert, Orchard, New York

Lecturer, “History, Theory, and Criticism”, MFA program, Brooklyn College, NY

Lecturer and Visiting Artist, Malmö Art Academy, Sweden

2006

MFA Painting, Bard College, Annandale-on-Hudson, NY

Lecturer with Benjamin Aranda and Liam Gillick, Campari Talks at Artists Space, New York

Lecturer, Barnard College, New York

PUBLIC AND PRIVATE COLLECTIONS

Aïshti Foundation, Beirut, Lebanon

Art Institute of Chicago, IL

Baltimore Museum of Art, MD

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

Centre Pompidou – Musée National d’Art Moderne, Paris, France

François Pinault Foundation

Glenstone, Potomac, MD

Institute of Contemporary Art, Boston, MA

Israel Museum, Jerusalem, Israel

MUMOK, Vienna, Austria
Museo Reina Sofia, Madrid, Spain
Museum Brandhorst, Munich, Germany
Museum of Fine Arts, Boston, MA
Museum Ludwig, Cologne, Germany
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York, NY
Museum of Modern Art Warsaw, Poland
Pulitzer Foundation for the Arts, St. Louis, MO
San Francisco Museum of Modern Art, CA
Solomon R. Guggenheim Museum, New York, NY
Stedelijk Museum, Amsterdam, Netherlands
Tate Modern, London, UK
Tel Aviv Museum of Art, Israel
Whitney Museum of American Art, New York, NY
Zabludowicz Collection, London, UK