

R. H. QUAYTMAN

R. H. Quaytman approaches painting as if it were poetry: when reading a poem, one notices particular words, and how each is not just that one word, but other words as well. Quaytman's paintings, organized into chapters structured in the form of a book, have a grammar, a syntax, and a vocabulary. While the work is bounded by a rigid structure on a material level—appearing only on beveled plywood panels in eight predetermined sizes derived from the golden ratio—open-ended content creates permutations that result in an archive without end. Quaytman's practice engages three distinct stylistic modes: photo-based silkscreens, optical patterns such as moiré and scintillating grids, and hand-painted oil works. Each chapter is developed in relation to a specific exhibition opportunity, and consequently, each work is iconographically bound to its initial site of presentation.

However, Quaytman's work is ultimately not about site-specificity, but about painting itself, and its relation to the archive. It seeks to graft subject matter and context onto a foundation of abstraction by engaging, in equal measure, the legacies of modernist painting and institutional critique. In her work, the self-involvement of the former and the social-situatedness of the latter paradoxically coexist. The content of Quaytman's work betrays a labyrinthine encyclopedia of interests; she excavates social and institutional histories and places them alongside autobiographical and literary references. Her practice is further characterized by a backwards glance: its conceptual and historical scaffolding is fashioned out of the work of other artists as well as her own; earlier works reappear in subsequent chapters to create a *mise-en-abyme* of referentiality. It is, among other things, an attempt to construct a personal art history. Its bibliography, while lengthy, remains implicit.

Relationality characterizes the works within each chapter not only in terms of content but also in terms of spatial configuration. Quaytman seeks to disrupt but not entirely eliminate the monocular focus and detachment of individual paintings. To this end, syntax generates meaning, and lines of sight produce constellations of significance. Each painting is a hieroglyph as well as a mirror, gesturing to spaces and beings outside of itself. Seriality and myriad references result in a legibility that is situated outside of the boundaries of the individual unit, and in excess any one viewer or moment of perception. A fragile conversation between neighboring paintings and the body of the viewer animates the seemingly static object.

The occasional appearance of the painting's beveled plywood edge on its surface in hand-painted facsimile alludes to this condition of relationality. The edge suggests that viewing always takes place in a state of partial distraction; that even when looking at a painting head-on, one has already in some senses passed it by. Viewing never takes place in isolation, and each work doubles an invitation to look elsewhere. Distortions and foreshortening underscore oblique viewing, while arrows and optical patterns further propel the viewer through space. The representation of the edge also evokes storage—a longstanding preoccupation of Quaytman's, rooted in the trauma of putting family members' artwork into storage after their deaths. She envies the way that books, in contradistinction to paintings, can simultaneously be stored and displayed. Quaytman is drawn to the act of storing art almost as much as displaying it, an inclination that motivated her to construct storage racks as a method of display. These racks self-reflexively acknowledge that most art objects are fated for a life of storage with only infrequent emergence. To this end, the collection of her own work has become an integral element of Quaytman's project. The first chapter is never fully put away, but placed in a continuum that makes it perpetually available for the next one.

R. H. Quaytman (b. 1961, Boston) lives and works in Guilford, CT and New York. Quaytman 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. Since 2006, Quaytman has taught at Bard College, 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 Pinault Collection, the Tate Modern, the Museo Reina Sofia, the V–A–C Foundation, Fondazione Memmo, the CCS Bard Hessel Museum of Art, the Baltimore Museum of Art, and the Stedelijk Museum Amsterdam, among others.

Quaytman's 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), Secession, Vienna (2017), the Museum of Contemporary Art, Los Angeles (2016), Miguel Abreu Gallery (2008, 2015), Tel Aviv Museum of Art (2015), Renaissance Society, Chicago (2013), the

Museum Abteiberg, Mönchengladbach (2012), Gladstone Gallery, New York and Brussels (2012, 2014), the Kunsthalle Basel (2011), Galerie Daniel Buchholz, Cologne (2011), the San Francisco Museum of Modern Art (2010), and the Institute of Contemporary Art, Boston (2009). In 2019, her work was prominently included in Luogo e Segni, curated by Mouna Mekouar and Martin Bethenod at the Punta Della Dogana, Venice. Other two-person and group exhibitions include Electric/A Virtual Reality Exhibition, curated by Daniel Birnbaum, Serralves Museum, Porto (2019); Signal or Noise, SMAK, Ghent (2019); Jay DeFeo: The Ripple Effect, Aspen Art Museum, Colorado and Le Consortium, Dijon (2018); Field Guide, Remai Modern, Saskatoon (2017); Painting 2.0: Expression in the Information Age, MUMOK, Vienna (2016) and Museum Brandhorst, Munich (2015); The Distance of Day, curated by Rita Kersting, The Isreal Museum, Jerusalem (2016); No Man's Land, Rubell Family Collection, Miami (2015); New Skin, curated by Massimiliano Gioni, Aishti Foundation, Beirut (2015); America is Hard to See, The Whitney Museum, New York (2015); A History. Art, architecture, design from 1980 until today, curated by Christine Macel, Centre Pompidou, Paris (2014); Arrhythmia (A Tale of Many Squares), with Martin Barré, Galerie Nathalie Obadia, Paris (2013); and Materials and Money and Crisis, co-organized by Richard Birkett and Sam Lewitt, MUMOK, Vienna (2013); Abstract Generation, Museum of Modern Art, New York (2013); The Angel of History, Palais des Beaux-Arts, Paris (2013); and Dynamo, Grand Palais, Paris (2013). Spine, a comprehensive monograph focusing on the artist's work from The Sun, Chapter 1 through Spine, Chapter 20. Other major monographs include Morning: Chapter 30 (MOCA, Delmonico, Prestel, 2016), קקק, Chapter 29 (Tel Aviv Museum of Art, 2015), and Dalet, Chapter 24 (Museum Abteiberg, 2012), along with critical discussions of Quaytman's work in Afterall, Parkett, October, Texte zur Kunst, and Grey Room.

In 2019, a survey exhibition, The Sun Does Not Move, Chapter 35, was mounted at Muzeum Sztuki in Łódź, Poland. A second, expanded iteration was on view at the Serralves Museum in Porto, Portugal from October 2020 to June 2021. R. H. Quaytman's solo exhibition Modern Subjects, Chapter Zero, was recently on view at WIELS in Brussels from September 2021 through January 2022.

MIGUEL ABREU GALLERY

R. H. QUAYTMAN

Born in Boston, MA, 1961
Lives and works in Guilford, CT and 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

2022

The Sun Does Not Move, Chapter 35, Glenstone Museum, Potomac, MA (forthcoming)

2021

Modern Subjects, Chapter Zero, WIELS, Brussels, Belgium

2020

The Sun Does Not Move, Chapter 35, Serralves Museum, Porto, Portugal

2019

The Sun Does Not Move, Chapter 35, Muzeum Sztuki, Łódź, Poland
Spot On: R. H. Quaytman, Museum Brandhorst, Munich

2018

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

2017

An Evening, Chapter 32, Seccession, Vienna

2016

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

2015

Haqaq, Chapter 29, Miguel Abreu Gallery, New York
Haqaq, 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

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

2022

Shifting the Silence, San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA

2021

Enjoy: The mumok Collection in Change, mumok – museum moderner kunst stiftung Ludwig wien, Vienna, Austria

Footnote 14: Angel of History, Casa São Roque Centro de Arte, Porto, Portugal

The Poet-Engineers, Miguel Abreu, New York, NY

New Time: Art and Feminisms in the 21st Century, curated by Apsara DiQuinzio, Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, CA

2020

Louise Lawler, R.H. Quaytman, Cameron Rowland, Galerie Bucholz, Köln, Germany

.paint, curated by Michael Darling and Harry C.H. Choi, Museum of Contemporary Art Chicago, IL

Electric / A Virtual Reality Exhibition, curated by Daniel Birnbaum, Serralves Museum, Porto, Portugal

2019

The Half Axel, Richard Telles, Los Angeles, CA

Luogo e Segni, Punta della Dogana, Venice, Italy

Step by Step: Visions of an Art Dealer's Collection, Nouveau Musée National de Monaco, Monaco

Kleine Welt, Neubauer Collegium for Culture and Society, University of Chicago, IL

2018

Signal or Noise / The Photographic II, S.M.A.K Museum of Contemporary Art, Gent, Belgium

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/ Haqaaq, 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 Lonegan – 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 Piwowska, 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 Piwowska, 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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- 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.
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- 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 Lévy, 2014. pp. 78-79.
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- Quaytman, R. H., and Elfriede Jelinek. *An Evening, Chapter 32*. Vienna: Secession, 2017.
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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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2019

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2018

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Jauregui, Gabriela. "Mothers of Men," Critics' Picks, *Artforum.com*, February
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
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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
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2016

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

2015

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Smallwood, Christine. "The Mother-Daughter Thing," *The New York Times (T Magazine)*, March
Chamberlain, Colby. "R. H. Quaytman," *Artforum*, March
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Mac Adam, Alfred. "R. H. Quaytman," *ARTnews*, February
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2014

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"R. H. Quaytman," *The Lookout, ArtinAmerica.com*, November 5
"Hypothesis for an Exhibition," *Time Out New York*, July
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Rappolt, Mark. "And Materials and Money and Crisis," *Art in Review*, March
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2013

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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.
Smee, Sebastian. "Biennale Starts in Fits," *Boston Globe*, June 5
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

Schwendener, Martha. "Idiosyncratic Imagery," *The New York Times*, Dec. 19
Launay, Aude. "La Peinture Aporétique: Gambaroff, Krebber, Quaytman, Rayne," *Zero Deux*, Issue 56, Winter
Stern, Steven. "Past Present," *Frieze Magazine*, Issue 132, Jun/Aug.
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
Halle, Howard. "2010 Whitney Biennial," *Time Out New York*, Mar. 4-10
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
Schwendener, Martha. "Eva Lundsager, R. H. Quaytman, and Mary Heilman Bursh Up on Their Painting: Things get drippy and trippy in three current shows of new work," *The Village Voice*, Jan. 21
"R.H. Quaytman," *The New Yorker*, Jan. 20
Lewis, David. "R. H. Quaytman," *Frieze Magazine*, Jan. 20
Reid, Alan. "R. H. Quaytman, Chapter 12: iamb at Miguel Abreu Gallery," *Bigredandshiny.com*, January

2008

Smith, Roberta. "Painting Now and Forever, Part II," *The New York Times*, Aug. 7
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

LTTR No. V
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

Binda, Ausilia. *Artedomani*. (Spoleto: Punti di Vista)
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

2020

Thought-Images with Footnote 14: Angel of History, organized by Sismógrafo and Casa São Roque, Sismógrafo, Porto, Portugal

R. H. Quaytman: The Sun Does Not Move, Chapter 35, Conversation with Philippe Vergne, Serralves Museum of Contemporary Art, Porto, Portugal

2018

“Visiting Artist Lecture Series,” Purchase College, Purchase, NY

“Visionary: On Hilma af Klint and the Spirit of Her Time,” Solomon R. Guggenheim Museum, New York

2017

“R. H. Quaytman in conversation with Joseph Koerner,” Secession, Vienna, Austria

“7 × 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

Aishti Foundation, Beirut, Lebanon

Art Institute of Chicago, IL

Baltimore Museum of Art, MD

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

Fondazione Memmo, Rome, Italy

Glenstone, Potomac, MD
Institute of Contemporary Art, Boston, MA
Israel Museum, Jerusalem, Israel
MUMOK, Vienna, Austria
Musée National d'Art Moderne / Centre Pompidou, Paris, France
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
Pinault Collection
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
V-A-C Foundation, Moscow
Whitney Museum of American Art, New York, NY
Zabludowicz Collection, London, UK