

R. H. QUAYTMAN

Ones, Chapter 0.2

May 9 – June 28, 2025

88 Eldridge Street, New York

Ones, Chapter 0.1, 2022

oil, silkscreen ink, gesso on wood
32 3/8 x 52 3/8 inches (82.2 x 133 cm)
[RQ2174.22]

I started with the optical line pattern and ground some Ivory Black with special pigment that Georg Kremmer gave me. I began by dabbing the paint around the surface until an image appeared. The image is not my will or intention or plan. Its nickname is “the Judges.” It could be what the painting sees.



Cancel U.S.A. March 9, 2020, 2020

oil, silkscreen ink, gesso on wood
12 3/8 x 20 inches (31.4 x 50.8 cm)
[RQ2111.20]

A day before the airports were closed during the pandemic my artist partner was detained by ICE at Kennedy after disembarking from a Lot flight out of Warsaw. They held her for five hours without access to food or a chair to sit on. They searched her phone and accused her of coming to the US to make money cleaning houses. She, and two other women were escorted by armed policemen back onto a plane returning to Poland.

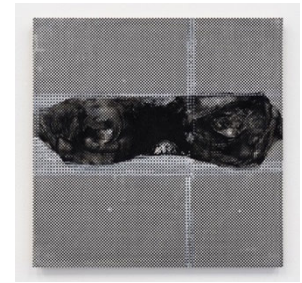


Ones, Chapter 0.2, 2025

acrylic, gouache, distemper, diamond dust, silkscreen ink, gesso on wood

20 x 20 inches (50.8 x 50.8 cm)

[RQ2204.25]



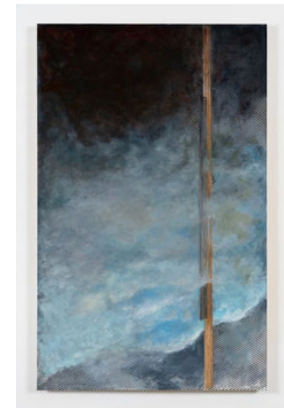
As many of the paintings in this chapter, this work may be hung in various ways, to look like eyes or a mask or turned 90 degrees counterclockwise to look like the torso of a human figure. I experimented with making stitch-like patterns on the checkered background.

Ones, Chapter 0.2, 2022–2025

oil, silkscreen ink, gesso on wood

52 3/8 x 32 3/8 inches (133 x 82.2 cm)

[RQ2181.24]



This painting is hung upside down. It is the third cloud painting I've made since 2019.

Ones, Chapter 0.2, 2025

silkscreen ink, diamond dust, gesso on wood

32 3/8 x 52 3/8 inches (82.2 x 133 cm)

[RQ2198.25]



Most chapters have at least one diamond dust painting. It's like putting a candle in the room. The rectangle is the size of a PR 2.

Ones, Chapter 0.2 (The Son), 2025
oil, gesso on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2205.25]



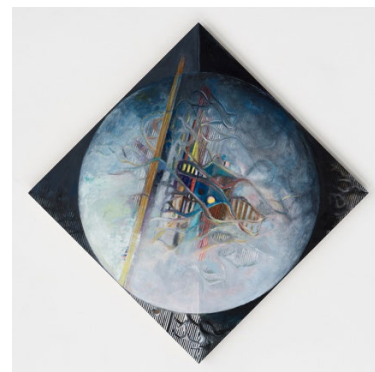
This painting was a response to the rescinding of Roe vs. Wade and the election of Donald Trump. It is modeled on an image of a medical sculpture made for obstetrics in the 19th century. The image of mother and baby is set in a pentagon, which becomes like a stage.

Ones, Chapter 0.2, 2025
gouache, silkscreen ink, pigmented gesso on wood
32 3/8 x 52 3/8 inches (82.2 x 133 cm)
[RQ2194.25]



This work has two areas of gesso, pink and green. The geometry is determined by dividing the golden section rectangle into four equal parts. Then checkers are printed on top. Across the top quarter, “2025” is painted in gouache. I liked painting these lines and numbers because it is akin to stitching and embroidered textile. We have general vision and detail vision. Complex numbers are points on a plane and simple numbers are points on a line. This is a quote I read somewhere.

Ones, Chapter 0.2, 2022–2025
oil, silkscreen ink, gesso on wood
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
[RQ2180.24]



I worked on this painting the entire time I worked on *Book*. When I had to break from writing I would return to it. The goal of this painting was to be a self-generating process. It began with the line op pattern screen printed at a 30-degree angle; then I painted over it an extreme close up of a CMB (Cosmic Microwave Background) image, and projected forward.

Ones, Chapter 0.2, 2025
silkscreen ink, pigmented gesso on wood
20 x 20 inches (50.8 x 50.8 cm)
[RQ2189.25]

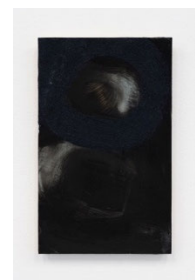


Ones, Chapter 0.2, 2025
oil, pigmented gesso on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2208.25]



For a number of the paintings in this Chapter, Quaytman used a glass muller, normally employed to crush pigment, like a brush. In a concentric gesture from the center out, the artist distributes the indigo paint around the picture plane. In this instance, the initial dark area became suggestive of an open mouth, and perhaps even a scream. Quaytman completed the work by painting red on what can be imagined as lips.

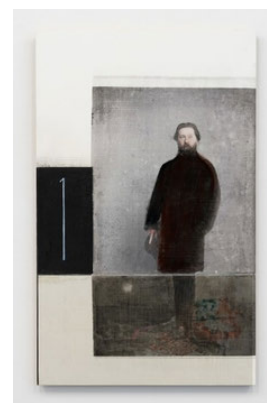
Ones, Chapter 0.2, 2025
distemper, glitter, gesso on wood
12 3/8 x 7 5/8 inches (31.4 x 19.4 cm)
[RQ2203.25]



Ones, Chapter 0.2, 2025

oil, silkscreen ink, gesso, varnish on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2195.25]

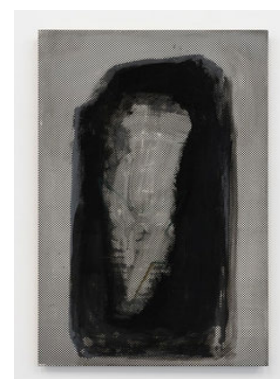
I had a panel in the studio from *Chapter 35* that was gessoed in the pattern of a Kobro sculpture that I used. I have a small collection of old photographs I find on eBay or in small shops. I purchased this 19th century portrait while doing research on Antoine Wiertz for *Modern Subjects, Chapter Zero*. The antiquarian website had misidentified the man as Wiertz, it is in fact a Belgian painter who probably knew him. I decided to add the number 1 on the left, as in *self*, because I wasn't really interested in the identity of the person as much as the whole image composition.



Ones, Chapter 0.2, 2025

silkscreen ink, glitter, gesso on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2200.25]

How to draw the figure in a painting is something I think about a lot. Mark making is unavoidably infected by the time and culture we are absorbed in. Now many painters paint the figure like cartoons because they saturated our childhoods. I don't want to do this and so I thought maybe I could avoid my own cultural temporal stamp by finding ways to let a figure appear without my will. This figure came about by painting black in a circular motion. It came about entirely on its own. I'm innocent.



Ones, Chapter 0.2, 2025

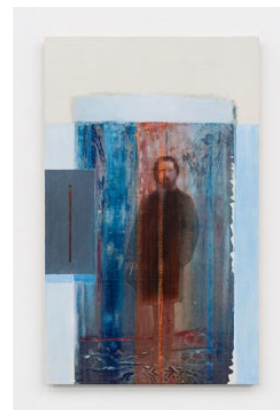
oil, distemper, gesso on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2230.25]



Ones, Chapter 0.2, 2025

oil, silkscreen ink, gesso on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2212.25]

This is the first time I ever silkscreened in oil paint as opposed to acrylic silkscreen ink. When I pulled the paint through the screen it somehow took up the dust of the gesso and mixed with the paint leaving some white areas in the colors. I started inscribing lines in the wet, silkscreened oil paint and enjoyed the delicate threadlike quality that could be pulled out. The artist's coat is painted in a deep iron oxide red which was varnished so as to keep its dark redness.



Ones, Chapter 0.2, 2025

oil, pigmented gesso on wood
20 x 20 inches (50.8 x 50.8 cm)
[RQ2190.25]

This picture is based on a drawing by Władysław Strzemiński (1893–1952). I have been very influenced by both Katarzyna Kobro and her husband and collaborator Strzemiński's theories of vision. Strzemiński had trained as a map maker and developed a system of drawing figures using the templates of map making. I made a stencil of this drawing of his that I particularly liked and stenciled in white, then added the blue and red marks. Most of his students in Łódź were Jewish and were sent to the ghetto. He made drawings of people in the ghettos, of deportations, and there is a tragic quality to these works.



Ones, Chapter 0.2, 2025

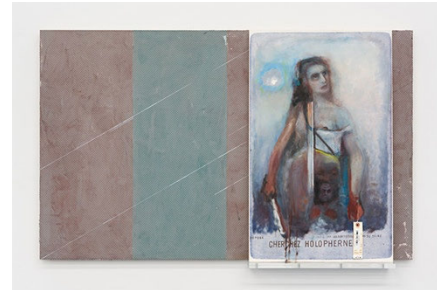
pigmented gesso on wood
20 x 20 inches (50.8 x 50.8 cm)
[RQ2217.25]

This monochrome painting was made with gesso pigment from Georg Kremmer's store on Elizabeth Street. It came from a factory in Germany which is no longer in business, and the color has been discontinued. I'm struck by the vibrancy of this



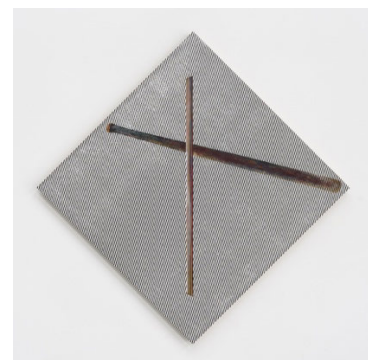
color and how it affects everything around it. Some paintings have different roles, they act in a different way.

Ones, Chapter 0.2 & Cherchez Holopherne, Chapter 21, 2011/2025
oil, silkscreen ink, pigmented gesso, paper tag and string on wood, acrylic and aluminum shelf
32 3/8 x 52 3/8 inches (82.2 x 133 cm)
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ2231.25]



Cherchez Holopherne was the title of *Chapter 21* which begins *Book*. I found this image on a card in the antiquariate in front of Galerie Buchholz in Cologne. I've always been interested in the popularity of the apocraphal story of Judith beheading the powerful general, and I write at length about the painting in *Book*. It was aquired first by a renowned German collector and later was brought to auction, where, with my dealers, we bought it. I decided to bring it back to my studio and began to paint on it again. I forgot that I didn't exactly own it anymore and only remembered after I had painted on it quite a lot. I decided to included the auction tag because symbolically, auctions behead the artist (only the collector can profit). Paintings also metaphorically behead the artist because the viewer of a painting sees, ideally, what the artist was seeing. I never was sure if I found the Holophernes Head so I added a few more for good measure. There is a weapon quality to the painted edges. I painted the strong white line to echo the 1 in the painting of the misidentified man.

Ones, Chapter 0.2, 2025
oil, gouache, silkscreen ink, gesso on wood
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
[RQ2193.25]



This painting reuses a photograph of a baseball bat I found in the collection of SFMOMA, while doing research for *Chapter 18* at the museum in 2010. First, I painted the edge over the op pattern. Its dimensions are the dimensions of the square. I painted it in gouache, then I printed the baseball bat at a 30-degree angle. I thought of it as sympolic of American violence, and the inability to get up out of the reality of this moment and the need to mark it. I think of this image as a painting winning over a baseball bat. It may be hung in any direction.

Ones, Chapter 0.2 (CMB), 2025

oil, gouache, silkscreen ink, pigmented gesso on wood
20 x 32 3/8 inches (50.8 x 82.2 cm)
[RQ2201.25]

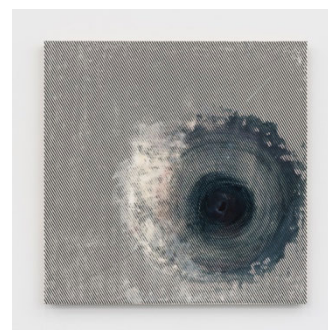
I decided to paint an impressionistic version of the Cosmic Microwave Background image over the op pattern. The CMB is the cooled remnant of the first light that could ever travel freely throughout the Universe. This 'fossil' radiation, the furthest that any telescope can see, was released soon after the Big Bang. Painting the CMB requires the ability to paint in miniture, like Chuck Close in a grid, but I wasn't interested in this gridded approach. So I painted it like a landscape using colors the scientists who worked on it had chosen.



Ones, Chapter 0.2, 2025

oil, silkscreen ink, distemper, gesso on wood
32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)
[RQ2196.25]

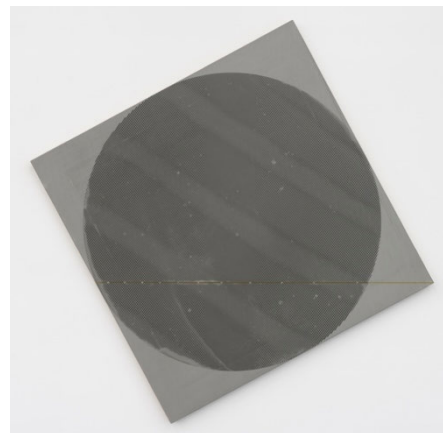
This painting is made by applying indigo pigment that I ground with rabbit skin glue. I used a large glass muller to make the concentric swirl. There are pencil markings from when I was considering the diagonol geometry I might work with. I subsequently added a tiny bit of pink oil paint. Just a touch.



Ones, Chapter 0.2, 2021–2025

acrylic, gouache, silkscreen ink, gesso on wood
52 3/8 x 52 3/8 inches (133 x 133 cm)
[RQ2143.21]

I had two panels left in my studio from *Modern Subjects, Chapter Zero*. But it only had the op pattern behind the circle and the line at the 30-degree angle. I decided to play with the moire pattern. This involved laying the film over the painting and moving it around in order to find a pattern. When approached, it produces prismatic effects. This painting may be hung in any direction depending on the place and owner. Here I hung it so that the yellow line is straight.

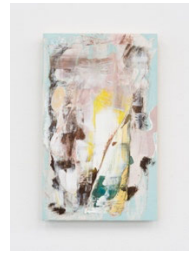


Ones, Chapter 0.2, 2025

oil, pigmented gesso on wood

12 3/8 x 7 5/8 inches (31.4 x 19.4 cm)

[RQ2187.25]



Ones, Chapter 0.2, 2025

oil, gouache, silkscreen ink, pigmented gesso on wood

20 x 20 inches (50.8 x 50.8 cm)

[RQ2213.25]



Ones, Chapter 0.2, 2025

pigmented gesso on wood

12 3/8 x 7 5/8 inches (31.4 x 19.4 cm)

[RQ2227.25]



Ones, Chapter 0.2, 2025

oil, distemper, chalk pastel, glitter, pigmented gesso on wood

7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)

[RQ2226.25]



Ones, Chapter 0.2, 2025

oil, distemper, glitter, gesso on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2229.25]



Ones, Chapter 0.2, 2025

oil, distemper, glitter, gesso on wood
12 3/8 x 7 5/8 inches (31.4 x 19.4 cm)
[RQ2228.25]



Ones, Chapter 0.2, 2025

oil, distemper, gesso on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2219.25]



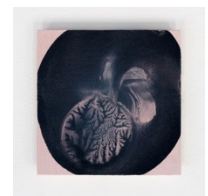
Ones, Chapter 0.2, 2025

oil, distemper, gesso on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2206.25]



Ones, Chapter 0.2, 2025

oil, distemper, gesso on wood
7 5/8 x 7 5/8 x 1 1/2 inches (19.3 x 19.3 x 1.2 cm)
[RQ2202.25]



Not in Exhibition:

Book, 2025

watercolor, gouache on found paper map

20 3/4 x 15 1/4 inches (52.7 x 38.7 cm)

framed: 23 1/4 x 17 1/2 inches (59.1 x 44.5 cm)

[RQ2210.25]

I painted this figure on an old map I had found in Vienna. It was like a companion that I could go to when writing *Book* became too difficult. Every Chapter is illustrated here in relation to a body. *Spine* comprised the legs which is so true; those first 20 Chapters were like getting my sea legs. *Chapter 21* begins at the crotch and that is accurate because the first three Chapters in the torso had to do with sexuality. The torso comprises *Book*, and ends at the neck. The heart of *Book* could be said to be where *Morning* and *Haqq* land. I intend to complete the head over the next ten years, and thus the figure, or the body.

