

MIGUEL ABREU GALLERY

Quire, Chapter 14

This group of paintings was made for exhibition in Miguel Abreu's booth at the Art Basel fair. They were conceived in direct relation to the photographic works of Liz Deschenes. The two of us decided to reflect each other's work. Together, we designed the booth's architecture for the display of our work in a manner that activated a game of visual cat's cradle. We generated photographs and paintings from each other's methodologies: Deschenes used my dimension system based on a golden section, I depicted the reflections on a Deschenes photogram; Deschenes photographed a checkered film used in my silkscreening process, I used this same screen in this chapter; Deschenes's photograms blurrily reflected the installation, I worked with a model of the V-shaped wall we designed in which I placed a painted version of Deschenes's invitation card to her exhibit at Miguel Abreu Gallery.

Each work was specific to itself and reflective of the context, whether it was the work of the other artist, the architecture that surrounded it, or the work next to it. By and large, all the works were without a vanishing point, thus making the booth itself the actual vanishing point. This seemed an appropriate demand or constriction within which to arrange this ricocheting dialogue. And even if, on occasion, there was perspectival depth in a few of the architectural model paintings, there was no discernible horizon.

We both share an interest in how the optical equally precedes and obliterates the subject. Hanging the works in a "face off" effectively located the position of the subject and refracted the site of legibility back into the space between the two walls. The viewer literally had to "watch her back" while viewing what was in front of her, which was being reflected back onto her.

The word "quire" has several definitions: (1) the structuring of a book by folding one large sheet of paper into smaller rectangles, (2) an archaic word for "choir," (3) the quiver of a bow. The word also looks like another word: "queer."

— R. H. Quaytman

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