

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

Exhibition: R. H. QUAYTMAN
Ones, Chapter 0.2

Location: 88 Eldridge Street, New York

Dates: May 9 – July 12, 2025

Reception: Friday, May 9th, 6 – 8PM

Miguel Abreu Gallery is pleased to announce the opening, on Friday, May 9th, of *Ones, Chapter 0.2*, R. H. Quaytman's third solo exhibition at the gallery. The show will be held at our 88 Eldridge Street location.

Ones—

Across 36 chapters spanning 22 years, Quaytman endeavored to shift the habitual treatment of a painting as radically self-sufficient, isolated, and decoupled from its neighbors. With *Ones*, she reconcentrates attention on the individual painting and the act of painting itself. *Ones* is a beginning again, following directly from the finality of *Modern Subjects, Chapter Zero*, and the publication of *Book*, an artist-designed catalogue raisonné compiling chapters 21–35. With a renewed focus on painting, *Ones* is a starting from and staying with the elementary, the question of initial gestures and the germinal emergence of figure and form, and the way that each new painting carries the capacity to entirely change how we look, as though learning to see again. Painting without a destination in mind—without a particular site or history to build from—Quaytman returns to the foundation of her method: geometrically-related plywood panels with beveled edges, carefully gessoed surfaces, and optical patterns. Ultimately, *Ones* is not a turning away from the previous chapters' emphasis on proliferating groups in favor of the discrete and separate, but a decision to work from the minimum outward—from the one to the many. For this, she's added a new, smallest size panel, paintings which function like the outcome of a single mark made by whichever tool the artist has chosen.

Looking to find—

Painting before there is any preconceived image, *Ones* draws out an important dynamic between optics and making in Quaytman's work: the procedure of *looking to find*. In previous exhibitions, this mode of looking took on an investigative quality as she derived images and figures in relation to the site-specific subject of a given chapter—as though a subject in search of its images. With *Ones*, Quaytman has foregone any preliminary subject, opting instead to stage the phenomenon of looking and its capacity to generate visual content via forms emergent in the gradual build-up of paint. The figures arrived at, however obscurely, concern a fundamental problem in the conceptual deciphering of any image: recognition. Described by the Romanian art historian Robert Klein, this crux of visual legibility is “the point at which the effort to decipher reaches into the famous hermeneutic circle: one must have understood to understand.” This is a paradox that Quaytman makes central to *Ones*: in the cyclical triangulation of painting, looking, and knowing, what's discovered in images is precisely that which one has already known. And so the politics of memory and image circulation in relation to value formation—visual currencies both cultural and personal—enter into the critical scope of the show.

Error—

With recognition comes misrecognition, mistaken apprehensions, and even aborted images that fail to appear. Errancy becomes an opening for the unexpected rupture of Klein's "famous hermeneutic circle." An image, if only momentarily, moves beyond the bounds of interpretation. It's a kind of poetic error, a zone of creative unknowing as when Rimbaud—a source for *Voyelle*, Chapter 26—calls for the "derangement of the senses." As much as the process of looking to find ostensibly proceeds toward clarifying the image, Quaytman deploys strategies that resist the image with the production of visual friction, most notably with her use of optical screens. These techniques scatter the gaze, giving privilege to slippage, the accidental, and the misperceived—in a word, all that is native to the edge or the margin. Error works as a force of disruption refusing a painting's tendency to resolve itself in an image's stable intelligibility. Instead, Quaytman strives for an unsettled compatibility between painting and the image—attracting and repelling each other at once—so that certain legibility always escapes.

Book, the second volume of Quaytman's catalogue raisonné and an artist book, published by Glenstone Museum and covering chapters 21 through 35, will be released on June 10th with a launch event at the gallery.

R. H. Quaytman (b. 1961, Boston) lives and works in Guilford, CT. Recent one-person exhibitions include Glenstone Museum, Potomac, MD (2022), Modern Subjects, Chapter 0, WIELS, Brussels (2021), and The Sun Does Not Move, Chapter 35, a two-part exhibition at the Serralves Museum, Porto (2020) and Muzeum Sztuki, Łódź (2019). Spine, a comprehensive monograph focusing on the artist's work from The Sun, Chapter 1 through Spine, Chapter 20, was published by Sternberg Press and Sequence Press in 2011.

Quaytman's work has been featured in documenta 14 (2017), the 54th Venice Biennale (2011), and the 2010 Whitney Biennial. Other solo exhibitions have taken place at Solomon R. Guggenheim Museum, New York (2018), Galerie Buchholz, Berlin and Cologne (2018, 2011), Secession, Vienna (2017), Museum of Contemporary Art, Los Angeles (2016), Miguel Abreu Gallery, New York (2015, 2008), Tel Aviv Museum of Art (2015), Gladstone Gallery, New York and Brussels (2014, 2012), Renaissance Society, Chicago (2013), the Museum Abteiberg, Mönchengladbach (2012), the Kunsthalle Basel (2011), the San Francisco Museum of Modern Art (2010), and the Institute of Contemporary Art, Boston (2009), among others. In 2015, Quaytman was awarded the Wolfgang Hahn Prize with Michael Krebber. 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, Art Institute of Chicago, San Francisco Museum of Modern Art, Museum of Fine Arts, Boston, Tate Modern, Pompidou Centre, Museo Reina Sofía, Stedelijk Museum Amsterdam, Glenstone Museum, Pinault Collection, among others.

For more information or for visuals, please contact the gallery.

Miguel Abreu Gallery
88 Eldridge Street & 36 Orchard Street
New York, NY 10002
Telephone: +1.212.995.1774
Email: post@miguelabreugallery.com

Hours: Tuesday – Saturday, 10:00AM to 6:00PM or by appointment
Subway: B, D to Grand Street; J, M, Z to Delancey / Essex Street; F to East Broadway
Bus: M15, M15 SBS (Express) to Allen / Grand Street