

# GLADSTONE GALLERY

« R.H. Quaytman », AGENDA, n°1314, 3-9 February 2012, p. 37



## A GOSSAMER-THIN WEB OF ASSOCIATIONS

© RH QUAYTMAN: POINT DE GAZE, CHAPTER 23 > 15/3, di/ma/Tu > za/sa/Sa 12 > 18.00,  
gratis/gratuit/free, GLADSTONE GALLERY, Grote Hertstraat 12 rue du Grand Cerf, Brussel/Bruxelles,  
02-513.35.31, [www.gladstonegallery.com](http://www.gladstonegallery.com)

**EN |** The exhibitions of the US artist RH Quaytman are always closely connected. Each exhibition functions as a new chapter in her oeuvre and is presented as such. "Point de Gaze, Chapter 23" at Gladstone Gallery is constructed around a number of motifs that refer to the New York gallery's Belgian branch. The exhibition is the result of research the artist carried out into Belgium. It takes as its starting point *Estructuras de Caixa de Fósforos*, a work of art by Lygia Clark, which is in Barbara Gladstone's private collection. That 1964 work consists of a configuration of matchboxes that forms a variety of geometric compositions. Quaytman reinterpreted the work and took Polaroid shots from various angles, so that it becomes a spatial study. The Polaroid pictures were subsequently used in a number of silkscreen prints, which were printed on special wooden panels. During her research the US artist developed a fascination with the *beguines* (*begijnen/*

*béguines*, members of a Catholic lay female religious community) who, among other activities, kept themselves occupied by making bobbin lace. Lace motives have, in fact, been incorporated into a number of the prints. In one handsome, almost ornamental work she has inlaid little diamonds as in lacework. Another beguine reference can be seen in the special pieces of cloth draped over a skull. In a few enigmatic silkscreen prints, Quaytman includes a character whose face is covered with such a piece of cloth, an image she reuses twice. The result is to increase the coherence between the works and to give the exhibition a certain rhythm. The artist uses the same strategy with the recurrent appearance of a needle in a number of the prints. The works in "Point de Gaze, Chapter 23" form a gossamer-thin web of associations. The result is a fine exhibition that does not immediately yield up its secrets.

**SAM STEVERLYNCK**