Harvey Quaytman: Hone
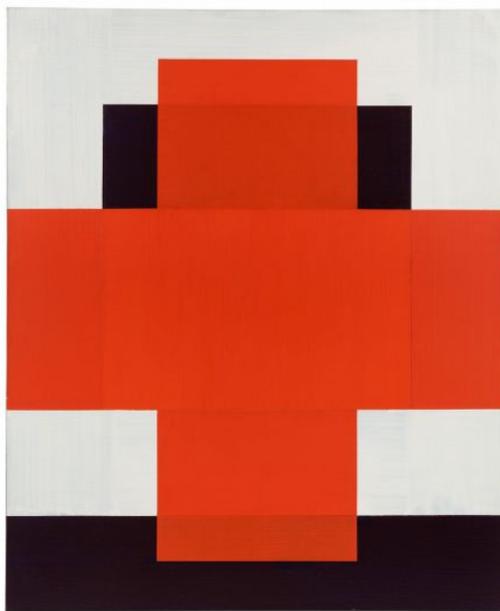### February 22, 2017 – April 28, 2017

Harvey Quaytman, *Marienburg*, 1984. Acrylic on Canvas. 81 3/4 x 68 1/4 inches (207.6 x 173.4 cm).

Van Doren Waxter is pleased to announce *Harvey Quaytman: Hone*, an exhibition of paintings from this crucial figure of late-era American abstraction. Opening February 22, 2017 and remaining on view through April 28, 2017, *Harvey Quaytman: Hone* marks the gallery's first exhibition of Quaytman's work since representation of the artist's estate in 2016. A fully illustrated catalogue will accompany this exhibition with an essay by Steven Henry Madoff.

Harvey Quaytman came of age in the 70s and 80s when the art world was focused on Neo-Expressionism, Minimalism, Conceptualism and the Pictures Generation. Counter to these movements, Quaytman's work developed in response to Abstract Expressionism in an attempt to develop a more personal approach to abstraction. *Harvey Quaytman: Hone* features nine paintings made between 1982 and 1990, a period in which the artist favored paintings with a palette of white, black, blues, yellows, vermillion, and rust which, at times, were incorporated with crushed glass. Predicating his use of color on the basis of attraction, Quaytman noted, "I have no specific meanings, but a color must mean something to me before I use it. I must love that color and it must strike me."

Harvey Quaytman (1937-2002) is best known for his large scale, hard-edged modernist

paintings. Originally steeped in the vernacular of 60s American abstraction reminiscent of Arshile Gorky and Willem de Kooning, Quaytman found his distinctive style of abstraction in the 70s by creating unconventionally shaped paintings dominated by one or two colors. *Harvey Quaytman: Hone* features work from the 80s when the artist began a new chapter working within a rectangular format distinguished by bold, assertive colors. A rich palette dominates his paintings of this period, often with a cruciform as the central compositional anchor, a form that he later isolated evoking painting as object.

One of the earliest works in the show is *Untitled* (1983), a rectangular painting characterized by a black window on a white ground. The window hovers toward the outer border of the picture with a curved edge at the lower corner—a line that replicated his pendulum shaped works from the mid-70s. Here, the curve is incorporated within the window, taking what was outside and bringing it in. From 1985–1988, Quaytman experimented with form and perspective as the window is covered by the cruciform.

The act of looking is paramount to understand Quaytman's choices of composition, medium and color. Close inspection reveals the richness of surface and nuanced color which brings a sensuous quality to hard edge shapes. Though an admirer of artists such as Malevich and Mondrian, Quaytman was moved more by the spirit of optimism in Suprematist painting than its physical properties.

Harvey Quaytman: Hone is the first exhibition of Quaytman's work since 2014 and the closing of the McKee Gallery, who had been the artist's dealer for 41 years. A retrospective planned for 2018 at The Berkeley Museum and Pacific Film Archive will be organized by Apsara DiQuinzio, BAMPFA Curator of Modern and Contemporary Art and Phyllis C. Wattis, MATRIX Curator.

About Van Doren Waxter
Established in 2013, Van Doren Waxter specializes in American Abstraction from 1950-1990 exclusively representing the James Brooks Foundation, the Richard Diebenkorn Foundation, works on paper from the Al Held Foundation, the Harvey Quaytman Estate, the Alan Shields Estate, and the Hedda Sterne Foundation. Additionally, the gallery handles secondary market works, specializing in John Chamberlain, Mark di Suvero, Sam Francis, Helen Frankenthaler, Hans Hofmann, Ellsworth Kelly, Franz Kline, John McLaughlin and Frank Stella, among others.

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