

GALERIE NATHALIE OBADIA

PARIS - BRUXELLES

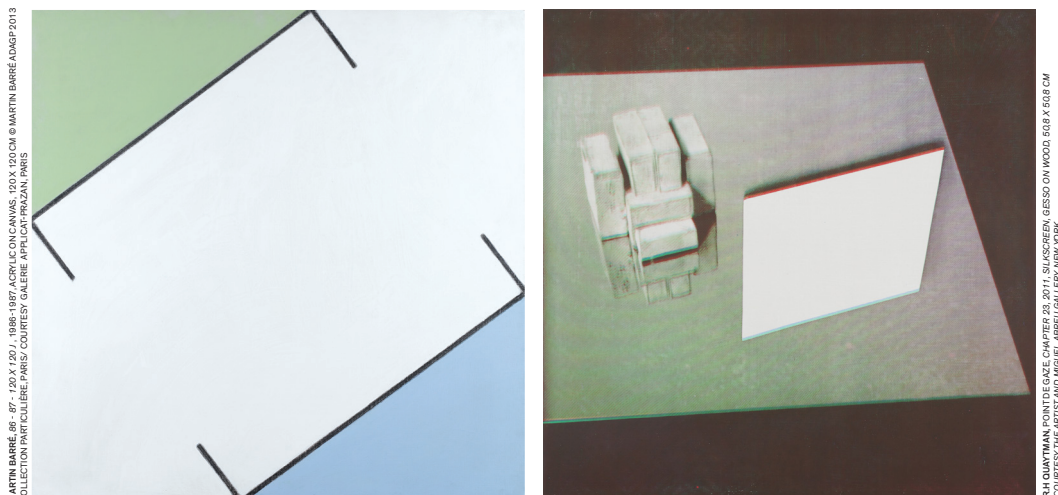
Martin Barré / R.H. Quaytman

Arrhythmia (A Tale of Many Squares)

18 June - 13 July 2013

Gallery II

3, rue du Cloître Saint-Merri - 75004 Paris



Under the auspices of the Palais de Tokyo's summer program "Nouvelles Vagues" Galerie Nathalie Obadia is pleased to announce the first exhibition devoted exclusively to the paintings of Martin Barré and R.H. Quaytman.

Martin Barré, a major figure in the history of postwar French abstraction, and R.H. Quaytman, an American artist pivotal in the current resurgence of conceptual painting, use systems of proportion to create paintings as well as to install them. Rebelling against the classical ideal of compositional balance, their goal is to simultaneously establish a pictorial order and to destroy it. R.H. Quaytman writes: "I seek to maintain and simultaneously disrupt painting's absolute presence." While Martin Barré states that: "I use a rule (a "rule of the game"); I transgress it *when the painting calls for it.*"

"Arrhythmia" will pair two paintings from Martin Barré's «86-87» series with several of Quaytman's panels from recent installations or "chapters." Both sets of paintings begin with a modular grid only to then offset and perturb it in various ways – by changing its orientation, adding photographic imagery, extending the series, and varying the installation.

What happens when two different systems – each already complicated in its own right – come together in the same gallery? “Arrhythmia” will orchestrate the subliminal harmonies between the work of Martin Barré and R.H Quaytman. But it will also sow the seeds of their discord.

Now that the anti-pictorial bias of conceptual and post-minimal art has faded like a ship disappearing over the horizon, today’s art is free to re-think abstract painting - and even to think of painting itself as a kind of conceptual art form - by following Martin Barré’s and Rebecca Quaytman’s example.

* Martin Barré, interview with Jean Clay, *Macula*, n° 2, 1977, p. 77-78.

Paul Galvez (Biography)

An assistant research professor at the University of Texas, Dallas, art historian Paul Galvez previously taught at the School of the Museum of Fine Arts, Boston, and at Ohio State University in Columbus. His writing has appeared in journals such as Artforum, Cahiers d’art moderne, and October as well as in several exhibition catalogues, Courbet: A Dream of Modern Art, (Schirn Kunsthalle, Frankfurt) and Martin Barré: the decisive years (Galerie Nathalie Obadia, Paris). He is currently preparing the catalogue raisonné of Paul Gauguin’s Tahitian period and a book manuscript on the landscapes of Gustave Courbet.

Galerie Nathalie Obadia Paris

Bourg-Tibourg

Enoc Perez

Paris mon amour

16 May - 27 July 2013

Jean Dewasne

Anti-sculptures

12 September-31 October 2013

Vernissage on September 12th.

Brook Andrew

7 November -December 2013

Vernissage on November 7th.

Galerie Nathalie Obadia Paris

Cloître Saint-Merri

Martin Barré

1972-1977, the decisive years

4 April - 29 June 2013

Martin Barré / R.H Quaytman

Arrhythmia (A Tale of Many Squares)

20 June - 13 July 2013

Vernissage on June 18th.

Rosson Crow

7 September-October 2013

Vernissage on September 7th.

Carole Benzaken

November-December 2013

Galerie Nathalie Obadia Bruxelles

Joris van de Moortel

Getting comfortable slowly

5 September - October

2013

Vernissage on September 5th.

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Martin Barré (Biography)

Born in Nantes in 1924, Martin Barré died in 1993, leaving a body of work whose diversity and intelligence assure him of an eminent place in the history of the art of the second half of the 20th century.

Crowned by France's Grand Prix National des Arts in 1988, his work is held by numerous museums, including the Guggenheim in New York, the Moderna Museet in Stockholm, the Städel Museum in Frankfurt and the Centre Pompidou in Paris. There have been retrospectives at the Musée d'Art Moderne de la Ville de Paris and the Sonja Henie-Onstad Kunstsenter Foundation, Oslo, in 1979, the Musée des Beaux-Arts de Nantes, the Musée des Beaux-Arts de Tourcoing and the Galerie des Ponchettes, Nice, in 1989, at the Galerie Nationale du Jeu de Paume, Paris in 1993.

Since 2005, numerous monograph shows have been held in France and beyond, notably at London's Sutton Lane Gallery (2005); Galerie Nathalie Obadia, Paris (2006, 2010); Daniel Buchholz in Cologne (2007); Esther Schipper, Berlin (2010); and Andrew Kreps in New York (2008, 2011). These exhibitions have given a new generation of artists the chance to make their own readings of the work and to reconfirm its significance. It is not surprising, for example, that artist Wade Guyton wished to include a Barré painting in *Oranges and sardines - Conversations on Abstract Painting*, the exhibition he presented at the Hammer Museum, Los Angeles, in 2008. Likewise, painters such as Rebecca Quayman and Cheyney Thompson consider him an essential figure in their formative period and in their current practice as painters. Yve-Alain Bois' major monograph on Barré (1993) has been translated into English and jointly published by Thea Westreich, Ethan Wagner, and the Obadia, Buchholz and Kreps galleries. Thanks to this new publication (2008) Barré's work has begun to attract the interest of growing numbers of collectors, curators and artists internationally.

In 2010 the American art critic Joe Fyfe put on a group show at Cheim & Read Gallery (New York) with work by European and American artists surrounding pieces by Martin Barré. Titled *Le Tableau*, it pursued the ideas explored in his 2009 article for *Art in America*, «*Martin Barré, a French alternative.*» In 2011-2012, two group shows, *Les Sujets de l'Abstraction : 101 Chefs d'oeuvre de la Fondation Gandur pour l'Art* (curator: Eric de Chasse), held at the Musée Rath in Geneva and the Musée Fabre in Montpellier, and *Déplacer, déplier, découvrir*, at the LaM in Lille, showcased Barré's work. That same year, the Centre Pompidou presented three spray paintings from the 1960s in its contemporary collections, while the Guggenheim in New York featured a 1957 painting by Barré in its exhibition *Art of another kind. International abstraction and the Guggenheim, 1949-1960*.

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R. H. Quaytman's paintings, which are organized into chapters, draw on the abstract, the photographic, and the site-specific to evoke a new grammar for painting. The subject matter of each chapter is determined by the historical, archival, architectural, or social aspects of a specific site. As a result, the works can be seen in isolation or in constellations targeted for specific exhibition environments; these configurations provide the individual works with ulterior motives. Her work disrupts but does not entirely eliminate the monocular focus and detachment of individual paintings. Quaytman is not interested in diptychs or triptychs; she seeks to create a fragile conversation with neighboring paintings which animates the static. She engages with a constructed methodology resembling early modernism minus the utopic forward gaze. Instead, Quaytman looks backwards at the distant and recent past. In developing her work, the artist engages in extensive research—bibliographies lead back to other books which in turn lead down more and more arcane and unexpected paths. Via this research, Quaytman composes a surrogate genealogy made of figures which, from her perspective, lie on the edge of obscurity. She uses these subjects as her still life, or as the pictures in her book of paintings.

R. H. Quaytman was born in Boston in 1961, studied at Bard College and at the Institut des Hautes Études en Arts Plastiques in Paris, and received the Rome Prize Fellowship from the American Academy in Rome in 2001. Quaytman has taught in the MFA program at Bard College since 2006, in addition to lecturing at Princeton University, Cooper Union, Columbia University, and the Yale University School of Art. 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, the San Francisco Museum of Modern Art, the Institute of Contemporary Art Boston, the Art Institute of Chicago, the Tate Modern, the Museo Reina Sofia, and the Stedelijk Museum Amsterdam, among others.

Her work was featured in the 2011 Venice Biennale and the 2010 Whitney Biennial, and solo shows dedicated to her work have taken place at the Renaissance Society (Chicago, 2013), the Museum Abteiberg (Mönchengladbach, Germany, 2012), Gladstone Gallery (Brussels, 2012), the Kunsthalle Basel (Switzerland, 2011), Galerie Daniel Buchholz (Cologne, Germany, 2011), the San Francisco Museum of Modern Art (2010), the Institute of Contemporary Art (Boston, 2009) and Miguel Abreu Gallery (2008). Recent group exhibitions include *Luminoux! Dynamique!* (Grand Palais, Paris, 2013), *Empire State* (Palazzo delle Esposizioni, Rome, 2013), *Angel of History* (Palais des Beaux Arts, Paris, 2013), *Contemporary Painting, 1960 to Present* (SF MoMA, 2012), *Painting in Space* (2012), *Quodlibet III* (Daniel Buchholz, 2011), *If You Lived Here, You'd Be Home By Now* (Hessel Museum of Art, 2011), *Footnote 6. As Model*, (Miguel Abreu Gallery, 2011), and *The Medium of Contingency* (Thomas Dane Gallery, 2011).

Two monographs, *Allegorical Decoys* (MER, 2008) and *Spine* (Sternberg Press, 2011) take as their subject the artist's writing and work, which has also been discussed in *Parkett* (Spring 2012), *October* (Fall 2009), *Texte zur Kunst* (March 2010) and *Grey Room* (Spring 2009), among others.