

Harvey Quaytman

McKee

This quietly moving show of characteristically geometric Constructivist abstractions by Harvey Quaytman (1937–2002) focused on the artist's rust paintings mostly from the early 1990s. Quaytman explored the effects of corrosion by

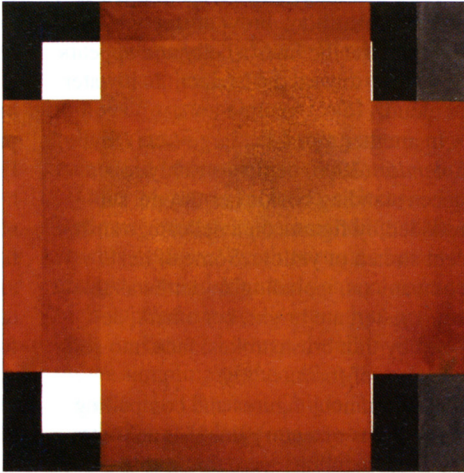
appears to buckle under its weight.

In later years, Quaytman took up the rectangle as his muse, putting aside the more rigid square format.

Balance and harmony preoccupied Quaytman. In his cruciform works, like some of the paintings here from the '90s, a cross dominates the canvas. But Quaytman seems to push the cross away from its symbolic meaning and toward pure form. It is an exercise in equilibrium; the central cross acts as a pair of scales, balancing the rectangles that sit across its arms as it reappears in multiple guises, from elegantly skinny to chubby and proud.

The rich, expressive rust color warms up these otherwise sober-toned paintings, rendering them more energetic and engaged. In *Bounty* (1989), for example, a first-aid-like cross that obscures its background, the huge orange expanse protects viewers from the severity of what lies beneath.

—Constance Wyndham



Harvey Quaytman, *Bounty*, 1989, acrylic and rust on canvas, 28" x 28". McKee.

adding iron filings to acrylic and splashing the paintings with water. The result is a deep, warm color that conjures the patina of Richard Serra's sculpture.

Serra's influence was especially evident in an earlier painting shown here, in which Quaytman used eccentrically shaped canvases to investigate negative space. Titled *Nishapur Store* (1970), the work is a curved, sculptural canvas in which Quaytman balances space atop a flimsy support that ap-