

Richard Tuttle

Separation

5 – 27 June 2015

Modern Art is pleased to announce a solo exhibition of new work by Richard Tuttle. It is Tuttle's third solo show with Modern Art.

This exhibition at Modern Art comprises four new bodies of work made over the course of the past year. Over fifty years, Richard Tuttle's work has been the subject of more than two hundred solo exhibitions. He held his first solo show at Betty Parsons Gallery, New York, in 1965, and in 1975 was granted a ten-year survey exhibition at New York's Whitney Museum of American Art. Tuttle's work was included in the Venice Biennale in 1976, 1997 and 2001, Documenta in 1972, 1977 and 1982, and the Whitney Biennial of American Art in 1977, 1987 and 2000. In London in 2014, Richard Tuttle undertook the Turbine Hall commission for Tate Modern, coinciding with a retrospective exhibition at the Whitechapel Gallery.

Richard Tuttle's work is the subject of three concurrent solo exhibitions: *Wire Pieces*, at Pulitzer Arts Foundation, St Louis, USA, until 12 September; *Both/And Richard Tuttle Print and Cloth*, at the Fabric Workshop and Museum, Philadelphia, USA, until summer; and *A room within the collection and a drawing cabinet*, at Kunstmuseum Winterthur, Switzerland, until 30 June.

Recent solo exhibitions include *Slide*, Bergen Kunsthall, Norway (2012); Pinakothek der Moderne, Munich, Germany (2012); *Hello, The Roses*, with Mei-mei Berssenbrugge, Kunstverein Munich, Germany (2012); *Triumphs*, Dublin City Gallery, The Hugh Lane, Ireland (2010 – 2011); *The Use of Time*, Kunsthaus Zug, Switzerland (2008); *The Art of Richard Tuttle*, San Francisco Museum of Modern Art, USA, travelled to the Whitney Museum of American Art, New York, USA, Des Moines Art Center, Iowa, USA, Dallas Museum of Art, USA, Museum of Contemporary Art, Chicago, USA, and Museum of Contemporary Art, Los Angeles, USA (2005 – 2007).

Richard Tuttle lives and works in New York, New York, and Abiquiu, New Mexico. He was born in Rahway, New Jersey, in 1941, and completed his BA at Trinity College, Hartford, Connecticut, USA, in 1963.

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Reception

Pollution and Toxicity (White for Albright-Knox), 1972, 2011.
1/2" basswood molding strips, acrylic, cloth, glue,
monofilament, nails, plexiglass, screws
43.8 x 43.8 x 31.8 cm, 17 1/4 x 17 1/4 x 12 1/2 ins
(MA-TUTTR-00192)

First Gallery (clockwise from doorway)

Separation (Group 3, Number 4), 2015.
styrofoam board, pine molding, synthetic batting, synthetic
fiber, acrylic paint, colored pencil, bamboo skewer, nail,
transparent tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00201)

Separation (Group 3, Number 3), 2015.
styrofoam board, pine molding, towel, acrylic paint, wood
glue, bamboo skewers, wire, synthetic fiber, synthetic batting,
transparent tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00200)

Separation (Group 3, Number 1), 2015.
styrofoam board, pine molding, bamboo skewers, synthetic
fiber, cotton, thread, wire, transparent tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00198)

Separation (Group 3, Number 2), 2015.
styrofoam board, pine molding, acrylic paint, synthetic
batting, synthetic fiber, wire, bamboo skewer, transparent
tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00199)

Separation (Group 3, Number 5), 2015.
styrofoam board, pine molding, synthetic batting, acrylic,
synthetic fiber, bamboo skewer, wire, transparent tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00202)

Separation (Group 3, Number 6), 2015.
styrofoam board, pine molding, metal strapping, bamboo
skewer, synthetic batting, synthetic fiber, wire, transparent
tape
58.4 x 50.8 cm, 23 x 20 ins
(MA-TUTTR-00203)

Second Gallery (clockwise from doorway)

Separation (Group 4, Number 5), 2015.
canvas acrylic, pushpins, nail, birch panel, pine 1x2's, birch
panel, steering wheel cover, synthetic fabric
213.4 x 86.4 x 130.2 cm, 84 x 34 x 51 1/4 ins
(MA-TUTTR-00208)

Separation (Group 4, Number 1), 2015.
canvas, acrylic, pushpins, screws, birch panel, pine 1x2's,
graphite, synthetic textiles
177.8 x 61.9 x 96.5 cm, 70 x 24 3/8 x 38 ins
(MA-TUTTR-00204)

Separation (Group 4, Number 2), 2015.
canvas, acrylic, pushpins, cotton, satin, birch panel, pine 1x2's
graphite
212.7 x 183.5 x 56.5 cm, 83 3/4 x 72 1/4 x 22 1/4 ins
(MA-TUTTR-00205)

Separation (Group 4, Number 3), 2015.
canvas, pushpins, marker, acrylic, sharpie, graphite, nails,
wool yarn, plastic box, nails, pine 1x2's
207.6 x 183.5 x 46.4 cm, 81 3/4 x 72 1/4 x 18 1/4 ins
(MA-TUTTR-00206)

Separation (Group 4, Number 4), 2015.
canvas, acrylic, pushpins, sisal rope, pine 1x2's, cotton,
synthetic textiles, wire mesh, paper, wire, birch ply
246.4 x 183.5 x 187.3 cm, 97 1/8 x 72 1/4 x 73 3/4 ins
(MA-TUTTR-00207)

Viewing Room (clockwise from doorway)

True Values In Korea, 2014
plywood, paint, pencil, staples, plastic film, coloured cotton
fabric, nails
5 elements, each 17.5 x 12 x 2 cm, 6 7/8 x 4 3/4 x 3/4 ins
(MA-TUTTR-00176)

Woven I, 2014
graphite and acrylic on two sheets of paper framed
27.2 x 34.7 x 4 cm, 10 3/4 x 13 5/8 x 1 5/8 ins
(MA-TUTTR-00177)

Woven II, 2014
graphite and acrylic on two sheets of paper framed
27.2 x 34.7 x 4 cm
10 3/4 x 13 5/8 x 1 5/8 ins
(MA-TUTTR-00178)

Woven III, 2014
graphite and acrylic on two sheets of paper framed
27.2 x 34.7 x 4 cm
10 3/4 x 13 5/8 x 1 5/8 ins
(MA-TUTTR-00179)