

Richard Tuttle

Days, Muses and Stars

Nov 12 – Dec 21, 2019

510 West 25th Street

New York

Opening Reception:

Tuesday, Nov 12

5–8 PM

Right: Richard Tuttle, *Silhouette, Opportunity*, 2019, fir plywood, lattice strip, glue, nails, spray paints 33" × 30" × 2" (83.8 cm × 76.2 cm × 5.1 cm) © Richard Tuttle



New York — Pace is pleased to announce an exhibition of new works by Richard Tuttle at 510 West 25th Street. Coinciding with Tuttle's exhibition of ninety-four drawings from the 1970s on view at Pace's neighboring headquarters at 540 West 25th Street, this exhibition will feature over twenty new works produced over the summer of 2019 at the artist's new studio in Maine. Split into three series, Days, Muses, and Stars, these works explore the relationship between what is directly portrayed through picture making and the act of perception. Like all of Tuttle's work, these new pieces reveal his continuous ability to create a unique visual language that defies categorization and blurs the boundaries between drawing, sculpture, and painting. *Richard Tuttle: Days, Muses and Stars* will be on view from November 12 through December 21, 2019 with an opening reception on Tuesday, November 12 from 6-8pm.

In conjunction with the opening reception for this exhibition, Pace will host a special book signing with the artist in celebration of his forthcoming publication: *Richard Tuttle: A Fair Sampling. Collected Writings 1965–2018*. The event will take place from 5-7pm at the gallery's newly opened research library at 540 West 25th street, which holds over 10,000 volumes of Pace's vast archival materials and catalogues. The 500-page book, edited by Dieter Schwarz, spans Tuttle's prolific career as both a poet and artist. Published by Buchhandlung Walther König in Germany, the monograph will be released in January 2020. Advance copies of the book will be available at the event.

The genesis for *Richard Tuttle: Days, Muses and Stars* stemmed from his time spent at his recently acquired property in Mount Desert, Maine. His expansive new studio and the vast surrounding landscape energized Tuttle with an influx of new ideas, resulting in one of the most productive and fertile times of his artistic career.

Comprised largely of plywood and spray paint, these new assemblages draw on a range of influences from the nine muses in Greek mythology, after which some of the works are titled, to broader themes concerning nature and the cosmos. In Tuttle's own words:

"The entire
Body of work
Was produced
In the summer

Of 2019
After ar
Duous beg
Ginings where

No consis
Tent forms
Or materials
Took place, dom

Inated, a
Breakthrough
Took place
That showed

Itself as
A zig zag be
Tween two
Surfaces

That let
Light into
A darkness
Much the

Same as
When light
Penetrates
The dense for

Rests of
Maine How a
A little piece
Of light can

Get through
(Or a deer
Can so ele
Gantly slip

Through the
Density) is
Astonishing
And pictorial

The density
Is also pic
Toral In fact
It is known

Just as much
As the light
Penetrating
It All the

Elements of
A picture are
Here So much
So they can mine

Picture making
In ways never
Before possible
It is so rich

In fact it has
To be held
Together by
Humanity

For the au
Diance it is
Intended
To serve

The group
of work called
Stars are this
group The

Group called
Muses shows
The capacity
For portrayal

Each work
Showing each
Of the nine
Muses from

Hesiod's
Theogony
Not as il
Lustration

But from his
Source Days
Shows the
Ability to

Play and dis
Play from the
Same source,
Love, and light.”

— Richard Tuttle, Zurich, November 1, 2019

Richard Tuttle has revolutionized the landscape of contemporary art, challenging rules and notions of genre and media. His work exceeds rational determinations, sensitizing viewers to perception and the unconscious, and engages aspects of painting, drawing, sculpture, bookmaking, printmaking, and installation.

Exposed to the Pop movement and the beginnings of Minimalism as a young artist, Tuttle began to explore the possibilities of material and form freed from historical allusion and precedent. Early investigations into the merging of painting and sculpture are evident in his “Constructed” paintings which exist in a liminal space between mediums. For Tuttle, the 1980s and 1990s marked wider experimentation with material and a move toward in-the-round constructions. He began incorporating the frame as an element in his compositions, collapsing the boundaries between the artwork and its surrounding space.

Tuttle’s engagement with scale, light, and systems of display have endured throughout his oeuvre and can be seen in his attention to marginal spaces such as floors, corners, and over door frames. Rejecting the rationality and precision of Minimalism, Tuttle embraced a handmade quality and the invention of forms that emphasize the occupation of these spaces along with volume. Over the course of his career, he has continued to overturn traditional constraints of material, medium, and method that engage a variety of traditional and non-traditional processes such as in his wire, small-scale collage, dyed cloth, and octagonal pieces. The beauty and poetry that Tuttle draws out of everyday materials can be experienced in works that exist in the present moment, reflect the fragility of the world, and allow for individual experiences of perception.

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries.

Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays

a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by our drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has seven locations worldwide: two galleries in New York—including its newly opened headquarters at 540 West 25th Street, and an adjacent 8,000 sq. ft exhibition space at 510 West 25th Street—as well as galleries in Palo Alto, London, Geneva, Hong Kong, and Seoul.

Follow Pace Gallery

 @pacegallery

 @pacegallery

 @pacegallery

Press Inquiries

Adriana Elgarresta
aelgarresta@pacegallery.com

Sales Inquiries

Pace Gallery
info@pacegallery.com