The logo for Whitechapel Gallery, consisting of two stacked blue rectangles. The top rectangle contains the text "Whitechapel Gallery" in white, and the bottom rectangle is empty.

Whitechapel
Gallery

Richard Tuttle: I Dont Know. The Weave of Textile Language

14 October - 14 December 2014

Large print labels and interpretation
Gallery 1

This exhibition selects from five decades of works by North American artist, Richard Tuttle (b. 1941). It surveys his use of textile and each work is accompanied by a short piece of writing by the artist.

Tuttle's work uses a range of media: from drawing to sculpture and painting, to poetry, prints and books. He became prominent in the early 1960s in New York, as part of a generation of artists questioning convention. 'A maker of discrete objects', his radical and minimal gestures raised great controversy. Today, he is widely acknowledged as influencing a younger generation.

As a collector of textiles from all periods around the world, Tuttle approaches the mystery he finds in them by the humble attitude expressed in the exhibition title, 'I Don't Know'.

(continues on next page)

Because textiles run the risk of not being seen he feels we need to sharpen our senses.

I Don't Know . The Weave of Textile Language is a project composed of 3 parts; this survey exhibition of works from 1967–2014, a book conceived in close collaboration with the artist; and a specially commissioned sculpture in the Turbine Hall at Tate Modern.

Tuttle creates art out of what is often overlooked. In this gallery, the *Wire Pieces* (1971–72) start with a drawn pencil line which the wire is made to follow, when released the wire springs from the wall, creating its shadow. *Fiction Fish* (1992), placed 1 inch above the floor and connected to the ceiling by a single line, is an example of how Tuttle uses space to draw attention to our experience of the physical world.

Left Wall

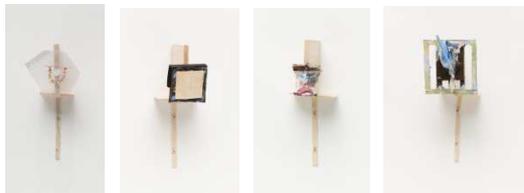
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Section VIII, Extension D, 2007

Section VII, Extension K, 2007

Section VII, Extension M, 2007

Section VII, Extension O, 2007



Chronologically time, as in tick-tock,
Tick-tock, has its own weary beauty
That could never be seen if it were in
Red, yellow and blue. Arriving at scale
Starts the journey rushing too fast to
Catch, and yet they are in the weave,

(continues on next page)

Looking backward—the Extensions
Sit in neither time, nor space, proudly,
But have their own textile reality to
Contend.

D. Metal screen, yellow beads, red thread, wood,
hammered aluminium armature wire, screws
Colección Verme

K. Fabric, acrylic paint, yarn, glue, wood, hammered
aluminium armature wire, screws
Courtesy of the artist, Pace Gallery, New York and
Stuart Shave/Modern Art, London

M. Hot glue, paper, acrylic paint, pigments, thread,
wood, hammered aluminium armature wire screws.
Courtesy of the artist, Pace Gallery, New York and
Stuart Shave/Modern Art, London

(continues on next page)

O. Wood, acrylic paint, screen fabric, cardboard,
hammered aluminium armature wire, screws

Colección Verme

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Space-is-Concrete (6), 2005

Space-is-Concrete (25), 2005

Space-is-Concrete (5), 2005



The ring of all rings near by
I'm sure you'll see many examples
Sinful; a servant will have to fold it
Like that once a year. I've seen the
Same thing like this twice—a steady

(continues on next page)

Job, a deference quip, not about

Either room, not, neither, but

Either/or.

6. Acrylic paint, graphite on spun plastic with Golden® black gesso. Collection of Craig Robins, Miami, FL

25. Acrylic paint, graphite on spun plastic with Golden® black gesso. Courtesy of the artist, Pace Gallery, New York and Stuart Shave/Modern Art, London

5. Acrylic paint, graphite on spun plastic with Golden® black gesso Collection of Craig Robins, Miami, FL

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How it Goes Around the Corner, 1996

Image not available.

Wood, the struggle. Cloth, the grace.

Picture, the human condition and reprieve.

Paint is drawing minus the reprieve.

A tight weave holding excess,

Argue for the little known fact,

Architecture in fluid

Each element wasted,

Any topology, a sculpture in a light source.

Canvas, wood, thread, nails

Private Collection, Dallas

Centre

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Systems VI, White Traffic, 2011



Here the net is gladness, because
It is on the vertical that divides
The space from right to left, back
To front, an epigram and an altar
To itself. Drawing is framed; other
Parts are not, though it's the same
Textile, like a sphinx that holds the
Secret from all. This aspect of the
Textile has language at its base and

(continues on next page)

Colors a language to suit a phrase
Notwithstanding art. Forms of
Imitation surround the base, but
Open up the center on a field of
Contradictions.the clouds reflected from above.

Wood, fibreboard, polystyrene foam, synthetic mesh,
terracotta, halogen lamp, ceramic, vinyl-coated
steel cable, wire, foam, aluminium bolts, electrical
cord, acrylic paint, oil paint

Tate: purchased with assistance from the Karpidas
Family (Tate Americas Foundation) 2013

Back Wall

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Fiction Fish 7, 1992



Imagine sitting with a net in hand
To catch your fish at river bank, how
The knitting would encompass...
This is not what the Fiction Fish are
About, though the textile could be
Anywhere and the line take you sky-
Ward and you are your own reflection.

Graphite, ribbon, cardboard with graphite line
Collection of Craig Robins, Miami, FL

Right Wall

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Perceived Obstacles No.72 (Oil Painting #1) – No.80
(Oil Painting #9), 1991



Would that this cloth were all the same,
But it is not so important as the grid that
Is drawn upon it, even imposed by the mind
Beyond a non-extant fringe or salvage,
The textile being any grid, though that
Which is painted on is now freed by being
Framed, the perceived obstacle revealed.

(continues on next page)

Oil and graphite on unstretched canvas

Courtesy of the artist, Pace Gallery, New York and

Stuart Shave/Modern Art, London

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Wire Piece, 1971–2, made on site



One little thread can hold two enormous
Pieces of cloth together—after all, it is
A line, so mysterious; it does not back to
Front as cloth, but plunges straight ahead.
Who would you follow? A thread marching
So gracefully into the future, or a piece of
Cloth bogged down in mystery? A space for

(continues on next page)

You, or a space for it? A wire is free to travel,
Light transferring knowledge all around
Making before seem like after, and after
Seem like before, showing the question of
Space is the answer.

Florist wire, nails and graphite
Courtesy of the artist

**Please return this large print to the gallery
assistant.**