

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 8

“Textiles and their respective processes bring awareness to a structure that becomes more and more invisible as it transfers the physicality of the hands to the spirituality in the head”

Richard Tuttle

The rich visual and tactile world of textile continues to be explored in the artist’s work. *Looking for the Map 8* (2014) becomes a three-dimensional painting of strong colour, flowing form and texture. Tuttle makes layers of textiles reveal and conceal. The over-under structure of the weave created by warp and weft can be compared to language with its vast possibilities for expression.

The earliest works in the exhibition, *The Cloth Pieces* (1967) are reduced in colour and shape.

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Neither painting nor sculpture, they are dyed rather than painted, not stretched or attached to a frame but tacked to a wall and sometimes placed on the floor.

Ten Kinds of Memory and Memory Itself (1973) is a floor work using string to paint, draw and sculpt. Tuttle has compared the work to Ryoan-ji, the Japanese garden of sand and 13 stones, placed so only 12 can be seen at one time. These gardens need to be raked afresh each day.

Left Wall - clockwise

22 of 22

Looking for the Map 8, 2013–14



I struggled to make one of those appearances myself

But so much in pain

To say that -fe, I would like to talk with you

You find no interest

We wait for her critics, either way will do

Chris's stay

I didn't want to have anything to do with you

Garlands of flowers

Let down the stove I have to promise it's a problem

(continues on next page)

Surround the flesh

I so don't want anyone to know my name

A mind is a woven thread.

Fabric, wood, armature wire, foam core, paint, push
pins and straight pins

Jacquelyn Soffer, nominee

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In 14, 1998

In 23, 1998 (right)



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Painting on a woven ground establishes
Fire in the soul—obviously the paint is
Coming through the textile from some
Other place-- even though it is the wall,
It only can be known through what the
Artist paints—how much more could be
Enlisted for “individualism”? But the artist
Is not individual as individualist. He/she
Would naturally relate to the wall than
Painting, leaving the textile for us to see.

Acrylic, canvas and wood

Acrylic, canvas and wood

Courtesy of the artist, Pace Gallery, New York, and

Stuart Shave/Modern Art, London

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Cloth (Labels 1–16), 2002–5



A roller can be used to collage and
Cloth can be used to destroy design
Space. Cloth and paper fibers want to
Stick together, the roller makes happen.
Colors are fibers, the cloth sticks together.
To find the right cloth is not likely and
The hardest is the easiest in a print series
Where the cloth replaces frame.

Cloth and wood

Courtesy of Brooke Alexander Inc., New York

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Floor Drawing #5, 1987

Image not available.

Why can't the floor be used for drawing?

It alone has been singled out, "not for Drawing". The textile should be as free
On the floor as on the wall—more free,
If textile has love.

Wood, canvas, fabric, acrylic paint, nails and linen
thread

Courtesy of the artist

1 of 22

Ladder Piece, 1967

Pale Blue Canvas, 1967

Untitled (Cloth Piece), 1967

Purple Octagonal, 1967



Here we enter the fiber as the dye
The canvas washed beforehand to
Remove the starch after which it is
Traced upon, all-wrinkled, so the
Drawing/stencil would not lie flat
And sewing would fix the wrinkles
Permanently. Back in the pot on top
Of the stove where colors mixed for
Purpose had to rest to die in water

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To dissolve and bubble to receive
Fibers, front and back. It is true the
Water went up to each fiber, but the
Color passed around, still there
Though the water had left.

Dyed cut canvas. FNAC 2013–2009, Gift of M. Yvon
Lambert, Centre National des arts plastiques (France)

Dyed canvas. Collection Stedelijk Museum,
Amsterdam

Dyed canvas and thread. Collection Michalke

Dyed canvas. Museum of Contemporary Art Chicago,
gift of William J. Hokin, 1982.69

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4th Summer Wood Piece, 1974



No gracefulness like a square
And a rectangle in reverse, it's
Really the wire in reverse. There
Were four summer wood pieces;
Now there is one.

Cloth and wood

National Gallery of Art, Washington, Dorothy and
Herbert Vogel Collection, 2004.45.2

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Distance, 2009



Something is happening in the work
Here. Threads that are supposed to be
Ruly have become unruly. Instead of
This being hidden as in knotted carpets,
You are invited back, charged to go
Back, no commander in the voice
But the eye, little peaks here and there,
Hidden agendas, perhaps, inhabited...
It looks ready to snap.

(continues on next page)

Not to worry,
Its teeth are softened by its contours
As well as its image and title, Distance,
Not controlled by perspectives, but
By distance through perspective in-
Textile

Acrylic paint, bass wood, birch plywood, graphite on
gesso, tempera with fibres, white glue
Courtesy of the artist, Pace Gallery, New York, and
Stuart Shave/Modern Art, London

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The Right Side of Summer, 2003



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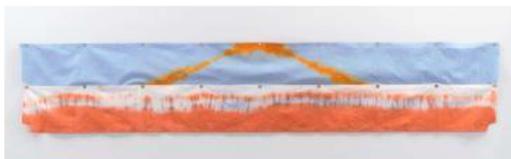
Full potential seemingly at odds,
Textile's likely ruse, linearity steps
Aside, content swells, hopeless
Game, triumph over itself, a weave,
Not textile, textile's answer, a
New beginning, certain admission,
Perfect color, the weave of weaves.

Metal, wire and wood
Courtesy of the artist

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Walking on Air, C3, 2009

Walking on Air, C10, 2009



(continues on next page)

The fringe is the textile embodiment.
It would be along the weft, though
The warp is cut. At times the weft is
Cut, life breaks out, thread returns,
Even if you feel you are not
necessarily aware of touch. Is that why
We use the same word for “feelings”?
To create the feeling of walking on
Air, I had to consult the moment
Feeling most separated from touch
For me, the moment I cut the um-
Biblical cord of my daughter, the
Feeling and the feelings becoming
Emotion as art, creating a unified
Surface of “textile”, from under-over,
Over-under.

C3. Cotton with Rit dyes, grommets, thread in 2
horizontal panels

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Collection of Craig Robins, Miami, FL

C10. Cotton with Rit dyes, grommets, thread in 2
horizontal panels

Colección Juan Carlos Verme

Center

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Ten Kinds of Memory and Memory Itself, 1973



The very memory of textile is a screen
For use. It may be I meant to screen for
Use, but made a memory instead, switching
From a heavy wire for recording, the string

(continues on next page)

More free in every way. Impermanence,
Fragility, means it's always there.

Made on site, string, in several parts

Courtesy of the artist

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Systems XI, 2012



Puffs debree, the hard part of the wedge
Becoming the soft part, center, static,
inward, yet glowing, it weaves its own
space outside itself.., is it on one plane
or two?

(continues on next page)

I need to look harder to see if
something is going on, and, if not, have
a week's delay, and, if so, knock at the
door. The work is labor seen... I love
the clouds reflected from above.

Wood, stain, vinyl, cloth, paint, metal
Courtesy of the artist, Pace Gallery, New York, and
Stuart Shave/Modern Art, London

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