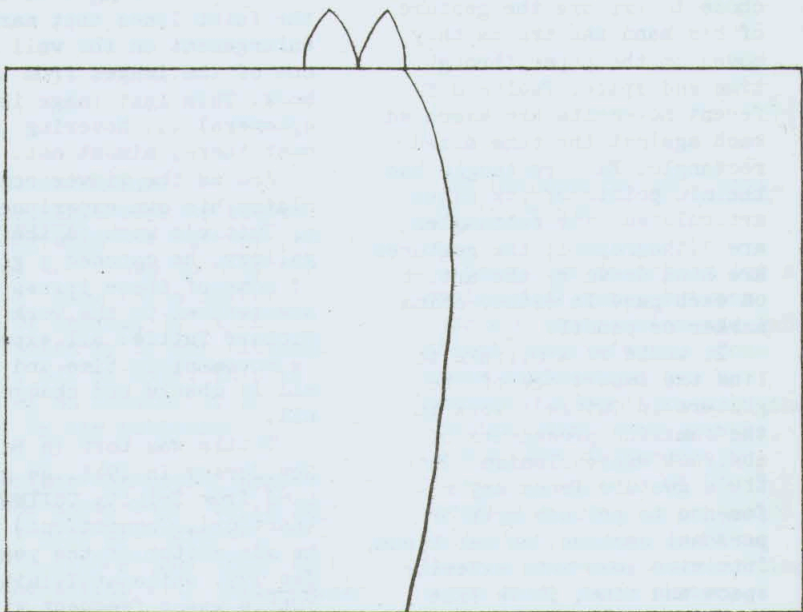


From Interlude, hand-colored  
lithograph number six



"Tuttle has an unerring sense of how the briefest gesture can be realized with the most ordinary materials to produce a transcendent experience." (Hayden Herrera, Art News, Summer '74)

In 1974 Richard Tuttle produced an important book called Interlude. He had worked on this book in close collaboration with Brooke Alexander, the publisher of contemporary prints. The subtitle of the book is "Kinesthetic Drawings." In this publication, a limited edition of 24, Tuttle chose to explore the gesture of his hand and arm as they moved on the paper through time and space. Twelve different movements are executed each against the same sized rectangle. Each rectangle has the mid-points of its sides articulated. The rectangles are lithographed; the gestures are hand drawn by the artist on each page in either china marker or pencil.

It would be a mistake to link the importance of the gesture in Tuttle's work to the familiar precedents of abstract expressionism. Tuttle's gesture lacks any reference to private myth or personal emotion. An ambitious, intuitive leap into exterior space and time, it is free of metaphor.

The current exhibition includes the book (open to lithograph #6) on view in a horizontal case against the north wall, a set of exhibition proofs from the book affixed to the east wall, and an enlargement of lithograph #10 drawn directly on the south wall by Tuttle on July 10, 1975.

Most aspects of the installation were planned by the artist. A primary concern was to preserve the integrity of the original conception: the book itself. That is why

a bound copy is included in the exhibition even though the essence of the book - the sequential experience of turning the pages - cannot be shared with each visitor.

Still, the ultimate effect of the artist's installation offers - perhaps intentionally, perhaps not - another sequential experience to the viewer: first one encounters the book, an actual object of substantial weight and bulk; then one turns to see the dispersal of the full contents of the book along the wall; finally one has to struggle to see the faint lines that mark the enlargement on the wall of one of the images from the book. This last image is ephemeral ... hovering ... almost there, almost not.

And as the viewer contemplates his own experiencing of Tuttle's work in the gallery, he catches a glimmer of some of those issues which are central to the work of Richard Tuttle: all experience is movement in time and space; all is change and change is all.

Tuttle was born in Rahway, New Jersey in 1941. He graduated from Trinity College (Hartford, Connecticut) where he was editor of the yearbook, The Ivy. While at Trinity, Tuttle was a frequent visitor to the Atheneum. His friendship with Samuel Wagstaff, then curator of paintings, and his encounter with several of the contemporary shows which Wagstaff organized contributed significantly to his early creative development. Upon graduation in 1963 Tuttle moved to New York City where he briefly attended Cooper Union and was for several years an assistant in the Betty Parsons Gallery.

Tuttle has worked with sculpture, painting, drawing and prints, very often erasing the clear distinctions be-

tween these mediums. For example, he is well-known for his elusive yet incisive wire pieces which have three elements: a pencil line, a piece of wire attached to the beginning and end points of the pencil line but freestanding along its length, and, the third element, a shadow cast by the wire.

Tuttle is represented by the Betty Parsons Gallery. The Whitney Museum of American Art has scheduled a major exhibition of his work for this fall.

AMK

Works in MATRIX:

Interlude/a book of twelve lithographs die cut for removal and drawn upon by the artist with china marker and/or pencil, 19" x 26". Published by Brooke Alexander Inc., NYC in 1974. This is #14 of an edition of 24. Lent by the publisher.

Interlude/exhibition proofs of the above book. Title page and twelve lithographs, 19" x 24". Lithographs drawn upon by the artist with china marker and/or pencil, 1974. Lent by the artist.

Interlude/wall piece. Drawn by the artist on the wall with pencil and china marker, 1975. Pencil rectangle 3' x 4 1/2'. Related to Interlude lithograph #10.

TIME MEASUREMENT AND INTERLUDE'S "TIME"

I have been searching for a benign difference between concrete abstraction and "abstract" concreteness. Concrete abstraction can be measured. I don't know if the "benign" difference can be, or not. The difference between two apples and "two" seems like the turning point of history to me. Counting turns to itself; non-counting turns away from: history. Measuring is the placement of history on non-identifiable (previously) acts of time-units. Units are the apotheosis of time-activity (in space). All is time; not all is not all, and that's a time activity, or space as time. It is this time, which might be measured, might be not..., I/unit (non-absolute, free). What sickens me is that measuring might be useful for this --- measuring is time.

Richard Tuttle  
6-22-75



Selected one-man exhibitions:  
Betty Parsons Gallery, NYC  
'65 (first), '67, '68, '70,  
'72, '74, '75; Nicholas Wilder  
Gallery, Los Angeles '68; Al-  
bright-Knox Gallery, Buffalo  
'70; Dallas Museum of Fine  
Arts '71; Museum of Modern  
Art (Projects), NYC '72;  
Galeria Lambert, Milan '72,  
'74; The Clocktower, NYC '73;  
Whitney Museum of American  
Art, NYC (scheduled for  
September '75).

Selected group exhibitions:  
San Francisco Museum of Art,  
"A New York Collector Selects"  
[Mrs. Burton Tremaine] '65;  
Detroit Institution of Art,  
"Other Ideas" '68; John Gib-  
son Gallery, NYC, "Art Form"  
'68; Kunsthalle, Bern, "When  
Attitude Becomes Form" '69;  
Whitney Museum of American  
Art, NYC, "Anti-Illusion:  
Procedures, Materials" '69;  
Jewish Museum, NYC, "Using  
Walls" '70; Trinity College,  
Hartford, "New Materials" '70;  
Kassel, Documenta V '72; Art  
Museum, Princeton University,  
"Line as Language: Six Artists  
Draw" '74; Baltimore Museum  
of Art, "14 Artists" '75.

Selected bibliography by  
Tuttle:

"150 Words on My Work,"  
Art International, vol. 12,  
no. 5 (May 15 '68), p. 48.

Richard Tuttle Two Books.  
Galerie Rudolf Zwirner (Cologne)  
and Betty Parsons Gallery (NYC)  
'69. 150 copies signed and  
numbered.

"Work is Justification for  
the Excuse," Documenta V, p.  
17-77, Kassel '72.

Interlude. Brooke Alexander,  
Inc. (New York) '74. Edition  
of 24.

Selected bibliography about  
Tuttle:

Rose, Barbara. "ABC Art,"  
Art in America, vol. 53, no. 5  
(October-November '65), pp.  
57-69.

Wasserman, Emily. "New York:  
Richard Tuttle, Betty Parsons  
Gallery," Artforum, vol. 6,  
no. 7 (March '68), pp. 56-57.

Pincus-Witten, Robert.  
"The Art of Richard Tuttle,"  
Artforum, vol. 8, no. 6 (Febru-  
ary '70), pp. 62-67.

Ratcliff, Carter. "New York  
Letter," Art International,  
vol. XIV, no. 5 (May '70), p.  
76.

Murdock, Robert M. Richard  
Tuttle, Dallas Museum of Fine  
Arts, '71.

Smith, Alvin. "New York  
Letter," Art International,  
vol. XVI, no. 4 (April '72),  
p. 59.

Lubell, Ellen. "Wire/Pencil/  
Shadow," Arts Magazine, vol.  
47, no. 2 (November '72),  
pp. 50-52.

Kern, Hermann. Richard  
Tuttle. Kunstraum (Munich)  
'73.

Krauss, Rosalind. Line as  
Language: Six Artists Draw  
Princeton University '74.